

THE INLAND PRINTER



FOR 20 CENTS

APRIL 11, 1906

THE INLAND PRINTER

C. B. PRESCOTT, Treas.
T. HENRY SPENCER, Asst. Treas.

Valley Paper Co.

Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing,
Solar Printing.
Holyoke, Mass., U. S. A.

"Valley Paper Co. No. 1 Bond 1906"
No. 1 Bond Regular List

"Commercial Bond 1906"
One-half Regular List

"Valley Library Linen"
For High-grade Papeteries

"Valley Paper Co. Linen Ledger 1906"
A Strictly No. 1 Ledger

"Commercial Linen Ledger" } Lead all the
"Our Ledger" } No. 2 Ledgers

"French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens

"Old English Linen and Bond"
Standard for Fine Commercial Work

"Congress Linen and Bond"
The best low-priced Linen and Bond made

"Old Valley Mills 1906" Extra-superfine

"Valley Paper Co. Superfine"
As good as the best

"Valley Forge" Flats Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U. S. A.

Henry Lindenmeyr & Sons

An excellent quality at a reasonable price

BROOKDALE LINEN BOND

Wove and Crash Finish—Carried
in stock in white and eleven colors

Paper Warehouses

32 to 36 Bleecker Street
20 Beekman Street
New York



THE SAFETY MAILING CARD
Unequaled for mailing enclosures flat

SAFETY MAILING CARDS

are just the thing for mailing calendars, advertising novelties, pictures and other printed and lithographed matter flat. They consist of a stout sheet of "Cellular" Board to which is attached a manila envelope of excellent quality. They protect contents perfectly, are very cheap, save postage, and give absolute satisfaction. Write for estimates, stating accurate size of enclosure.



"CELLULAR" BOARD

for mailing or expressing electrotypes, engravings, small packages of type, books, or any kind of merchandise. Supplied in any size and quantity, or made up into light, inflexible wrappers to suit any requirement. We wish to get in touch with printers, engravers, electrotypes, bookbinders, publishers, advertising men, etc., or with merchants in any line shipping goods that need proper protection in transit, and invite correspondence.

Our prices are always rock-bottom. In writing for estimates, always give accurate sizes and runs of a size.

The THOMPSON & NORRIS CO.
Prince and Concord Sts., BROOKLYN, N.Y.
Factories at BOSTON, MASS., and at BROOKVILLE, IND.

ADDRESS THE NEAREST POINT

*With what content and merriment
Their days are spent
Whose minds are bent
To follow the useful plow*



**BUTLER BRANDS
THE BEST**

They work well in all Printing Fields.
The Richest Business Soil is kept in
Full Productiveness by their use.
In Fallow, Forsaken Printing Ground
they turn under the Weeds of Discontent
fertilizing and promoting the growth
of the struggling Printing Plants.

Our Net Price-List should be on
every printer's desk. It contains

EVERYTHING IN PAPER

From the Cheapest that's Good
to the Best that's Made.



**J. W. BUTLER
PAPER COMPANY
CHICAGO**

The Ault & Wiborg Co.

MAKERS OF

LETTERPRESS, STEELPLATE
COPPERPLATE AND
LITHOGRAPHIC



INKS

DRY COLORS, VARNISHES
OILS AND DRYERS

IMPORTERS OF
LITHOGRAPHIC STONES
SUPPLIES AND BRONZES

SOLE AGENTS IN THE UNITED STATES AND CANADA FOR
BAVARIAN BLUE LITHOGRAPHIC STONES

CINCINNATI

NEW YORK

CHICAGO

ST. LOUIS

BUFFALO

PHILADELPHIA

TORONTO

BUENOS AIRES

MEXICO CITY

LONDON

"KNACK"

When you speak of "knack" you mean that a person has a way of doing things which is different. Sometimes you can not understand it. Often the person himself can not tell you what it is, but still it is a good thing to have, and if once we find that we have it we need not set about to find the reason.

We know how to make good bond paper. We know everything that an up-to-date paper mill need know and doubtless there are other mills that know just as much, but we have what can not be learned from text-books or even from experience.

We have the "knack" of making bond paper. The product of the Hampshire mill is distinctive because of this "knack." It is found in the feel, the crinkle, the look, the innate features which assert themselves when the paper is finished. This can not be duplicated by any other mill simply because it is peculiar to the Hampshire mill.

This "knack" has given to Old Hampshire Bond its distinctive characteristics, an indefinable something which has put the paper in a class by itself.

You will find when introducing Old Hampshire Bond to your customer that he is already familiar with the paper. Doubtless he has received the specimen book and understands what we mean by this "knack." Talk Old Hampshire Bond to your trade.

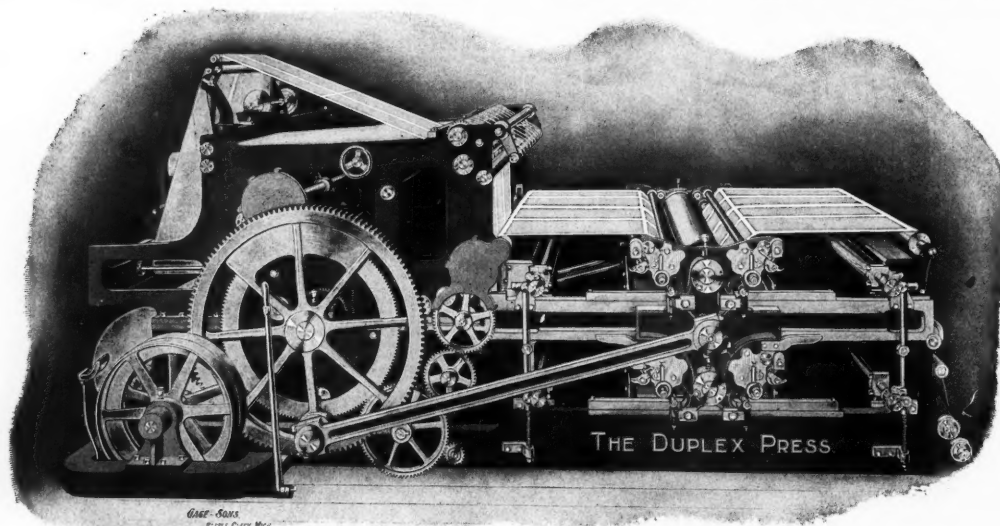
Hampshire Paper Company

We are the only paper makers in the world making Bond Paper exclusively.

South Hadley Falls, Mass.



THE DUPLIX



Flat-Bed Web-Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4, 6, 8, 10 or 12 page papers
WITHOUT STEREOTYPING

Lewiston, Idaho, *Tribune*
Fort Smith, Ark., *News-Record*
Calgary, Alt'a, *Herald*
12-page
Massillon, Ohio, *Independent*
Charlotte, N. C., *News*
12-page, second purchase
Bellingham, Wash., *Herald*
12-page
Madison, Wis., *Democrat*
Tokio, Japanese Government
Salina, Kan., *Journal*
Guthrie, Okla., *Leader*
Pasadena, Cal., *News*
12-page
San Francisco, Cal., *Recorder*
Keokuk, Ia., *Constitution-Democrat*
Nashua, N. H., *Telegraph*
12-page, second purchase
Mt. Vernon, Ohio, *Republican-News*
Edmonton, N. W. T., *Bulletin*
Fort Dodge, Ia., *Messenger*
Ithaca, N. Y., *Journal*
12-page
Jackson, Miss., *News*
Du Bois, Pa., *Express*
Fort William, Ont., *Times-Journal*
South Bethlehem, Pa., *Globe*
12-page, second purchase
Marlboro, Mass., *Enterprise*
St. Johns, N. F., *News*
Sydney, N. S., *Record*
" " *Post*

Asheville, N. C., *News-Gazette*
Poughkeepsie, N. Y., *News*
Corning, N. Y., *Leader*
12-page, second purchase
Stroudsburg, Pa., *Times*
Aberdeen, S. Dak., *News*
Muskogee, I. T., *Democrat*
Ann Arbor, Mich., *News*
Emporia, Kan., *Gazette*
Berkeley, Cal., *Gazette*

SOME of OUR RECENT CUSTOMERS

Fitchburg, Mass., *Sentinel*
12-page, second purchase
Toronto, Can., *Salvation Army*
Lancaster, Pa., *Intelligencer*
Twin presses, second purchase
Carlisle, Pa., *Sentinel*
Concepcion, Chile, *El Sur*
12-page
Lancaster, Pa., *News*
Pottstown, Pa., *News*
12-page
Bristol, Tenn., *Herald*

Hammond, Ind., *News*
Alliance, Ohio, *Review*
Elizabeth, N. J., *Times*
12-page, second purchase
Cheyenne, Wyo., *Tribune*
Leadville, Colo., *Herald-Democrat*
Second purchase
Kingston, Jamaica, *Gleaner*
Second purchase
Muscatine, Ia., *News*
Jackson, Mich., *Patriot*
12-page, second purchase
Hot Springs, Ark., *Sentinel-Record*
Easton, Pa., *Free Press*
12-page, second purchase
Moncton, N. B., *Times*
" " *Transcript*
Honolulu, T. H., *Bulletin*
Wilmington, N. C., *Dispatch*
San Francisco, Cal., *New World*
12-page
Cleveland, Ohio, *Herold*
Brandon, Manitoba, *Sun*
Chicago, Ill., *Dzennik Naradowy*
Marquette, Mich., *Mining Journal*
12-page
Havana, Cuba, *Post*
12-page
New York, N. Y., *Amerikai-Nepszaca*
12-page
Salt Lake City, Utah,
12-page *Inter-Mountain Republican*
Elkhart, Ind., *Truth*
12-page

OUR CUSTOMERS WRITE OUR ADS.

DUPLIX PRINTING PRESS CO. BATTLE CREEK, MICH.

MARCH 1, 1906

WE LEAD!

It pleases us to announce to the trade that we have the largest plant ever devoted to the manufacture of *Machinery for Bookbinders, Printers, Lithographers, Paper Mills, etc.*

Two Strong Points { **Quality**
Quantity

You have both when you buy

SEYBOLD MACHINERY

QUALITY of work is the very best.

QUANTITY greater than can be done on any other make of machinery. These are money-making features. Your customer wants the *Quality* to be unequalled. You want the *Quantity* as well as the *Quality* in order to turn out work profitably.

PATENTEES AND BUILDERS

— OF —

Seybold Continuous Feed Trimmer
Paper Cutters—Six styles and eight sizes
Embossers—Eight styles and fourteen sizes
Rotary Board Cutters
Balanced Platen Standing Press
Seybold Book Compressor
Round-corner Cutters
Signature Press

Smashing Machines
Knife Grinders
Duplex Trimmer
Embosser with Feeding Attachment
Special Photo-mount Embosser
Table Shears
Die Press
Backing Machines

THE SEYBOLD MACHINE CO.

Main Office and Factory, DAYTON, OHIO

NEW YORK

CHICAGO

LONDON

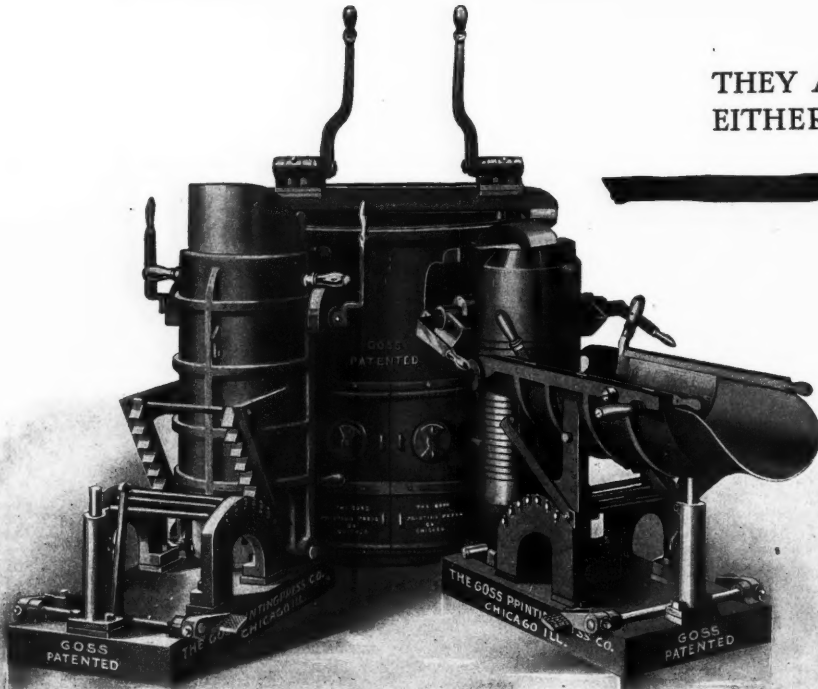
BERLIN

TORONTO

Southern Agents, J. H. SCHROETER & BRO., Atlanta, Ga.

THE J. L. MORRISON CO., Toronto, Can.

THEY ARE BUILT WITH
EITHER 1, 2 OR 3 PUMPS



The Goss Stereotyping **METAL-POT *and* PUMP**



HE GOSS PUMP IS NOT AN EXPERIMENT, but is a successful machine in practical operation in some of the leading newspaper establishments.

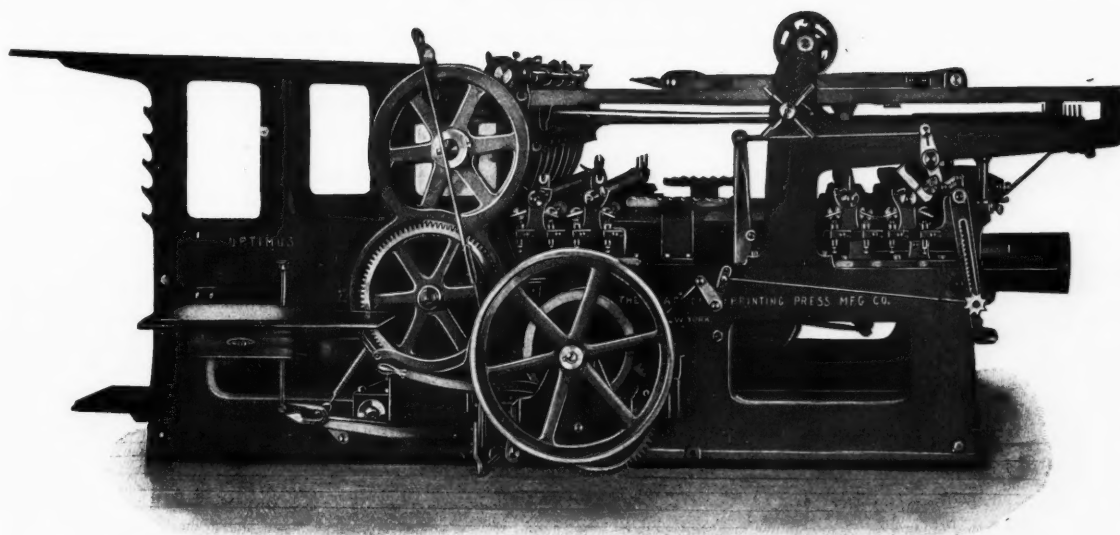
¶ By the old process of dipping with ladle, much time and energy was wasted. With the new method you press the lever and the work is done.

¶ The metal is pumped from near the bottom, insuring pure, clean metal, thoroughly liquefied, and of a character to make a close, sharp and well defined plate, which will make a perfect half-tone.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

SIXTEENTH STREET *and* ASHLAND AVENUE, CHICAGO, ILL.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Millar & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis;
 Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of
 Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus The Babcock Optimus

The buyer of printing is constantly asking for something better. He finds that quality pays, and is forcing the standard higher and higher.

It is the presswork that counts for most on any job. Let this be unexceptionable and short comings in other directions are obscured. If it be poor the highest art in preparation, type, composition and illustration is comparatively valueless. The press makes all or mars all.

The Optimus, excellent in itself, produces excellence easily, rapidly and continuously. Flawless work of highest merit is its ready product, with great economy in operation. There is no work capable of fully testing it. It is superior to present demands; beyond, not behind them.

The Babcock Optimus

SET IN BARNHART BROS. & SPINDLER'S OLD ROMAN CONDENSED.

METALLIC OVERLAYS

(PATENTED)



WILL save more time in the press-room, where half-tone work is done, than anything that can be obtained for a like investment.


For a demonstration of their effect on the life of half-tone cuts, see insert in March *Inland Printer* or *Printing Art*.

Outfits installed subject to acceptance, and license issued to responsible concerns.



GILBERT, HARRIS & COMPANY

158-164 E. HARRISON STREET, CHICAGO, ILL.



THIS IS THE END
OF
THE INK BEASTS PARADE
SEE MY ENTRY

PURPLE NO. 3309
RED---NO. 2904
BLACK-NO. - 113

THE
QUEEN CITY
PRINTING INK
COMPANY

H-D.
BOOK
INK.



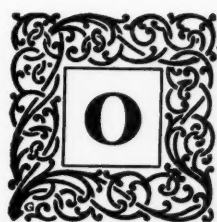
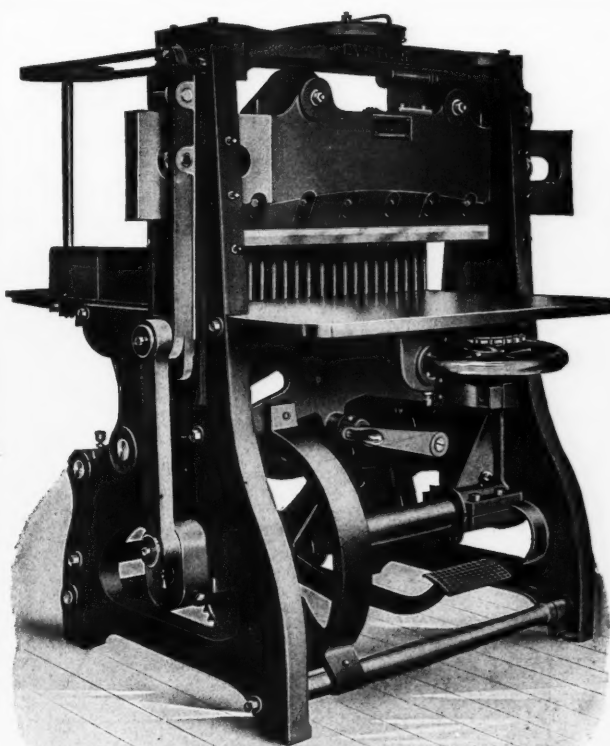
BRILLIANT BLUE, 406.

The Queen City Printing Ink Co.

Makers of High-Grade
≈ PRINTING INKS ≈

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA

It's as Simple As it Looks



OUR KEYSTONE AUTOMATIC CLAMP CUTTER combines *Simplicity in Construction* with *Speed, Accuracy and Durability*. It is the *simplest constructed* Automatic Clamp Cutter in the market and *easily adjusted*, and therefore the *best cutter to buy*, because it has no intricate or complicated parts to get out of order, and *you can always depend on the machine being ready to use*. If you want a Cutting Machine that *you can depend on*, write to-day for descriptive circulars and prices. *We know the Quality and Price of our machines will interest you*. Built in sizes from 34 to 70 inches, and

GUARANTEED TO GIVE SATISFACTION.

THE STANDARD MACHINERY COMPANY

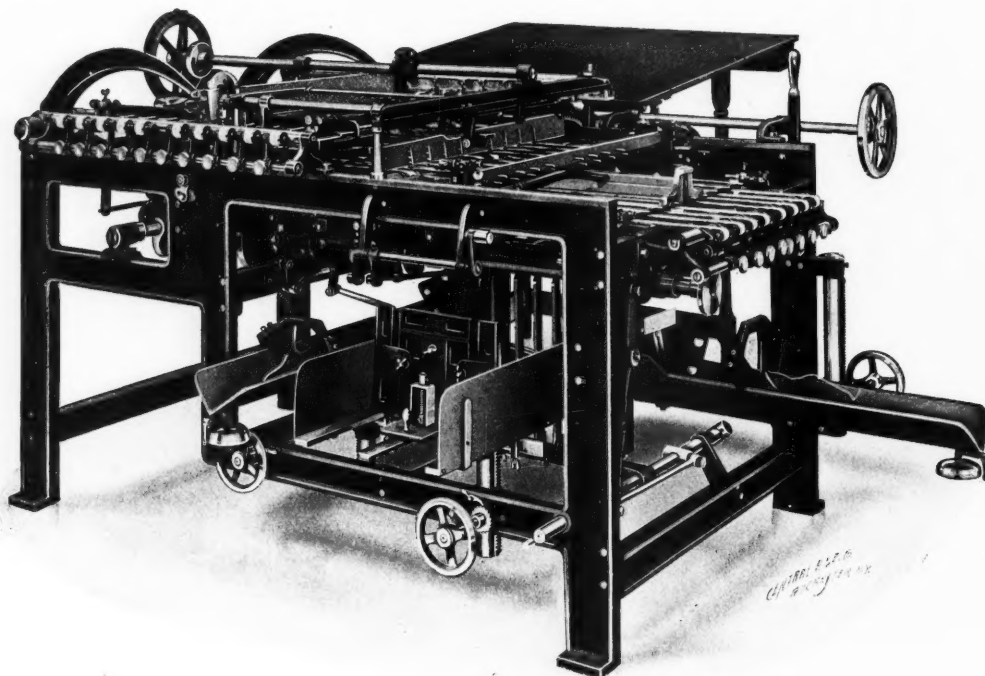
(Successors to GEORGE H. SANBORN & SONS)

Builders of Bookbinders' Machinery, Embossing Presses and Paper Cutting Machines of all kinds, Die Cutting Presses, etc.

Main Office and Works, MYSTIC, CONNECTICUT

CHAS. E. WHEELER, General Manager and Treasurer.

The
"TOGO"
Catalog and Book Folder



For Fine Art Catalog Makers.

Performs its work both in *regular* and *oblong* folds.
Folds 6, 8, 10, 12, 16, 18, 20, 24 and 32 pages.

Made by

Brown Folding Machine Company

Erie, Pa., U. S. A.

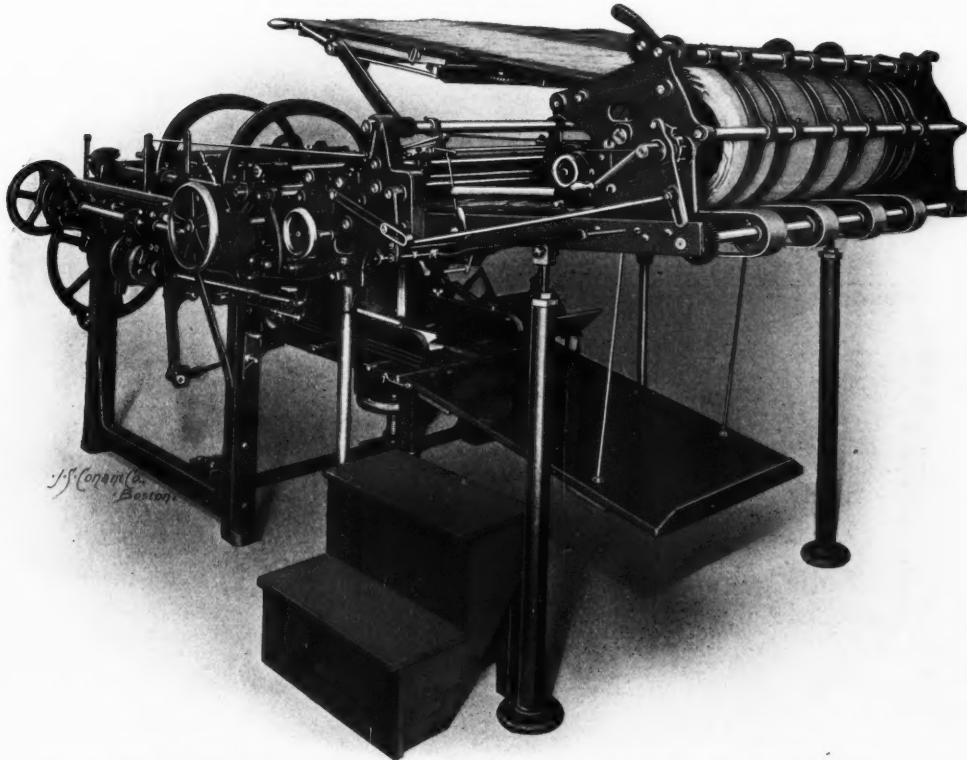
A g e n c i e s

New York, . . . Thos. Crofts
150 Nassau Street

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago, Champlin & Smith
121 Plymouth Place

It runs while you load.



CROSS CONTINUOUS AUTOMATIC FEEDER ATTACHED TO FOLDING MACHINE

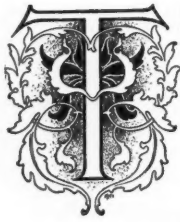
Bookbinders who want the utmost output their folders are capable of should investigate this folder feeder.

ON ACCOUNT of the high speed at which folders run they soon exhaust the pile of paper on a pile feeder and necessitate frequent stops to reload. With the Cross Continuous Feeder no time is lost in reloading, as the feeder and folder run while being loaded.

It is simple in its mechanism—easy to operate—and runs all the time.

CROSS PAPER FEEDER COMPANY

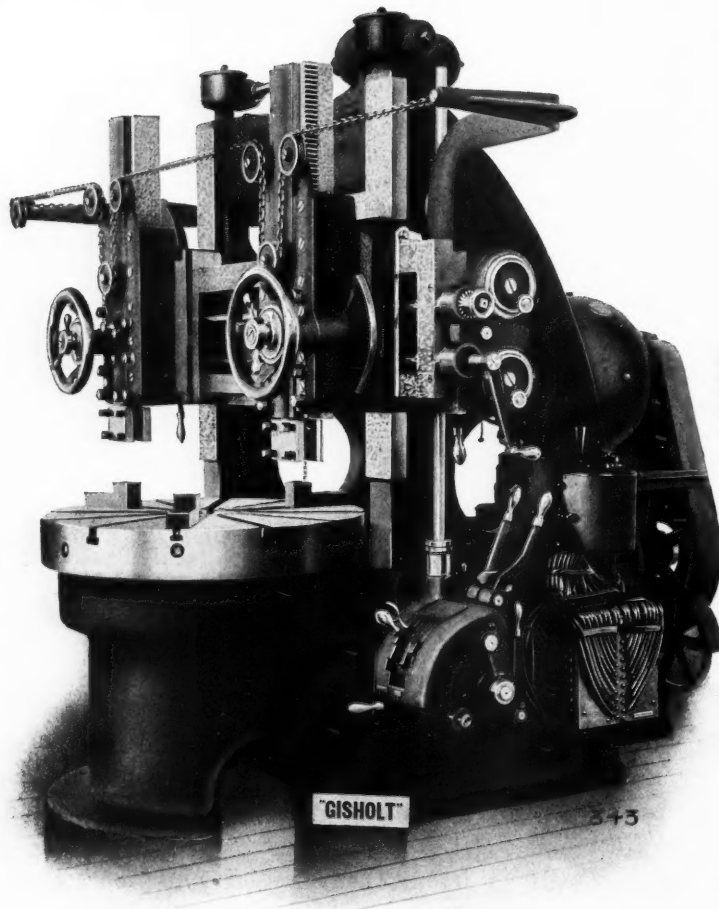
Main Office: BOSTON, MASS., 185 Summer Street



HE leading magazines devoted to the interests of the printing trade, among which may be mentioned *The Printing Art*, *The Progressive Printer*, and another, the name of which is not mentioned on account of recent postal restrictions, are printed on our

"No. 1 Pure White" Coated Paper

because the cuts printed on it give results which can not be obtained on any other enameled paper.



Engraved by THE
INLAND-WALTON
ENGRAVING CO.,
Chicago

In
stock
and
for sale
by all
paper
jobbers

Made by **The Champion Coated
Paper Co.**

HAMILTON, OHIO

Hesperen Herald,
Hesperen, Ontario,
February 15/06.
RALD.

O. S. EBY, EDITOR AND PROPRIETOR

OUR NEW PRESS.

We got back into the era business last week with a real old-fashioned bang, and when the smoke had cleared away, found ourselves the proud and happy possessor of a splendid new Colts' Armory job press and about \$250 worth of new type. It was sure a big bite; but we had to take chances on making good, because we needed the press—needed it badly; and, of course, had to buy the new type to bring the outfit up to concert pitch.

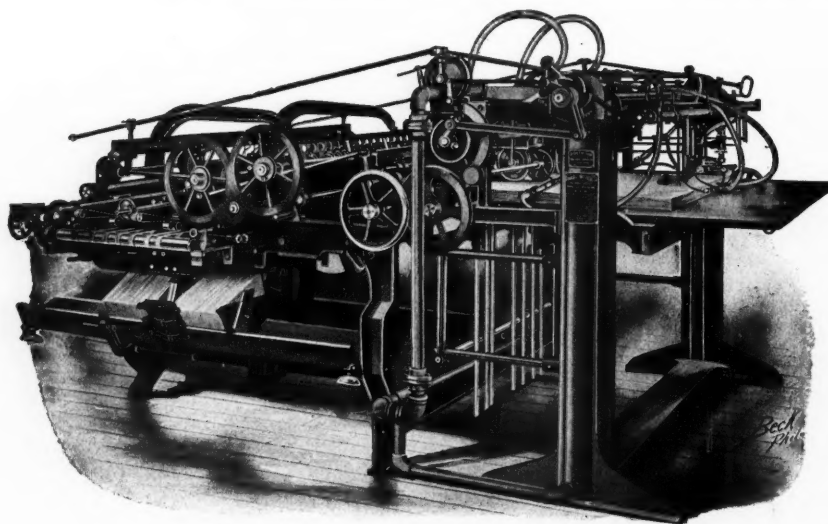
The old Gordon, which made way for the new press, didn't owe us anything. It had worked hard and faithfully, and stood by us in the days when a Colt's Armory seemed as distant as the stars. It had worked out its board and kept long ago, and we were sorry to see it go; but the march of progress, the everlasting struggle to reach the top, and the get-the-best policy of this g.f.j. decreed that it was just a little bit behind the times, and it had to make room for a more up-to-date machiner.

The new press—the Colt's Armory, manufactured by the John Thomson Company, of New York—is the very acme of perfection in the printing press line. It stands head and shoulders above any job press made to-day. It's a dream in iron; the very poetry of motion; and is built specially for high class work, half-tone work and embossing—our specialties. It runs like a watch, and every line of its make-up breathes strength, solidity and brilliant possibilities in the printing art.

It came high—mighty high. Our's set us back exactly 600 bones; but we had to have it. We had to wait for it many, many moons, and we spied out the land for a long time, looking for the best press. Nothing else would do—and it was a Colt's Armory for our's.

The new press is now running along smoothly, and cheerfully turning out work every day; and it fits into our up-to-the-second-in-every-particular job department as does the paper on the wall. We are thoroughly pleased with it and happy at this further step towards the consummation of our ambition—the making of this g.f.j.'s equipment second to none in this great country. We're getting there slowly but surely, and have now a battery of presses that stand out as the very best in their respective classes; and we're going to make other radical changes, additions and improvements just as soon—well, to be honest about it, just as soon as we can possibly get the price.

RET DIHV EVEDVDDNV



Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

The Chambers Paper Folding Machines

have a successful business record of over forty years, while the

King Automatic Feeder

has now a proven record of nearly three years constant hard use under many different conditions.

AMONG OUR CUSTOMERS FOR KING FEEDERS ARE

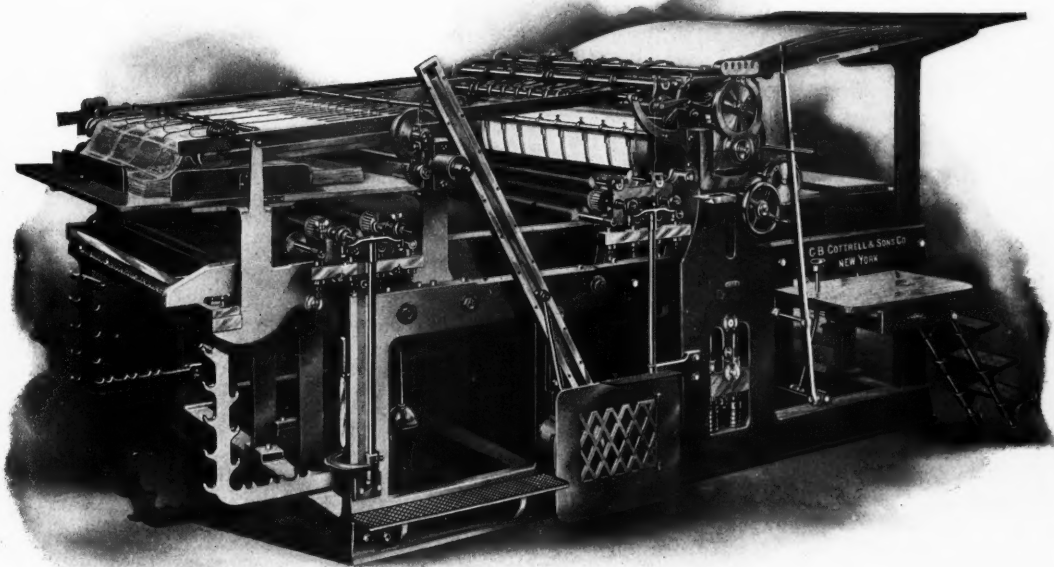
Curtis Publishing Co.....	Philadelphia.....	18	Methodist Book Concern.....	New York City.....	1
Times Printing House.....	".....	2	J. J. Arakelyan.....	Boston, Mass.	1
Mr. Geo. F. Lasher.....	".....	6	Western Methodist Book Concern, Cincinnati, Ohio,		3
Historical Publishing Co.....	".....	1	Peruna Drug Mfg. Co.	Columbus, Ohio	1
American Lithographic Co.....	New York City.....	2	Egbert, Fidler & Chambers.....	Davenport, Iowa....	1
Doubleday, Page & Co.....	".....	2	Inland Printer Co.....	Chicago, Ill.....	1
Williams Printing Co.	".....	1	Kenfield Publishing Co.	".....	1
Chas. Schweinler Press	".....	1			

CHAMBERS BROTHERS COMPANY

Folding and Feeding Machines

PHILADELPHIA, PENNSYLVANIA

Agent for Great Britain, W. H. BEERS, 170 EDMUND STREET, BIRMINGHAM



THE COTTRELL

High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

C. B. COTTRELL & SONS CO.
 NEW YORK, N. Y. WESTERLY, R. I. CHICAGO, ILL.

U.

S.

A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
 Callejon espiritu santo 9
 Mexico City

Representative in Cuba:
HOURLCADE CREWS Y CA.
 Muralla 39, Havana

Most of the Several



Hundred Samples of Printing

from as many sources, that I have in my possession show muddiness in the high lights of the half-tones.

Every one of these exhibits is produced on high-class paper from good cuts, is well displayed and is bound in the most expensive manner, but, although good ink was used, the beauty of the finish was ruined because poor Rollers were used.

¶ Every printer is an artist, or should be, and gets more joy out of a fine job than he does out of the money he makes, and is disappointed when a job of printing, upon which he anticipated making a record, turns out to be below his hopes.

¶ I used to be "on the road," visiting the trade in our interest, and, covering a wide territory, probably visited more offices than any one man, and I spent so much more time listening to printers talking about and showing me their work than I did talking Rollers that I got to be a crank over fine printing, so now my sensibilities are bumped when I see a fine prospect for a man having realized all his anticipations for a nice job spoiled because

he hadn't used good Rollers. I know what our Rollers will do, and I know that every one of the poor jobs that started out well and *should have had* a grand-stand finish **would have had it** if the proper Rollers were used. (Of course you understand that I am intimating that the Rollers should have been ours, and not the "Just-as-good" kind.)

¶ I want your order for either the next new press you put in, or for the next fine job you anticipate, or, better still, your *next order* for Rollers. We sell quality and keep the price as low as possible, a wide difference between making the price as low as possible and giving as much quality as the price will admit.

¶ Make up your mind, no matter where you may be located, that, as you must buy Rollers, you should buy the best — OURS — that the "Just-as-good" houses have a standard to imitate — OURS — that if there were any better standards, quality, methods or reputations than ours, they would be the ones to be imitated.

Herbert M. Bingham

BINGHAM BROTHERS CO.

FOUNDED 1849

ROLLER MAKERS

NEW YORK - - - - - 406-408 Pearl Street
PHILADELPHIA - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland



THE VERY BEST

Twenty-five Cent
BOOK INK
on the market

BOXER BLACK

THIS is the opinion of a large number of the best printers in the United States who have tested all other twenty-five cent black inks. It is suitable for super stock, and for a good all-around commercial black it has no equal. It is black, lustrous and quick drying, requiring no slip sheets. A trial order will convince you, as it has hundreds of others. Send us your order today.

*This insert is printed with Boxer Black
Judge the quality for yourself*

The Big Four Printing Ink Company

Main Office and Factory
BATTLE CREEK, MICH.

Branch Offices
380 Dearborn Street CHICAGO
606 Commercial Place NEW ORLEANS

This Insert is Printed with Boxer Black (25c per lb.) and Bright Job Red (\$1.00 per lb.)

Boxer Black ^{25 Cent} BOOK INK

ITS EFFECT ON HALF-TONES

Can You Duplicate It for the Price?

*The
working
qualities of
our
Half-Tone
Brown
equal to our
Blacks*

✦

*You will
never have
any
trouble with
our
Browns
filling cuts*

✦

*Something
unusual
you
will admit*



*Our
superior
facilities
and modern
equipment
enable us to
produce
such
satisfactory
working
inks*

✦

*No
variation
in the
working
qualities of
our Inks*

✦

*Always the
same*

❑ One trial of Boxer Black will convince you of its superior qualities.

❑ It will save you Time and Money.

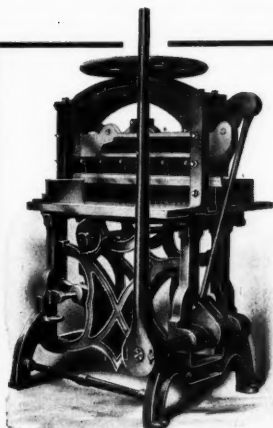
❑ Remember, with your first order of \$25.00 you will get one of our Printer's Proofing Cases FREE, containing 16 different colored inks.

THE BIG FOUR PRINTING INK COMPANY

Main Office and Factory, BATTLE CREEK, MICH.

BRANCH OFFICES: 380 Dearborn St., CHICAGO; 606 Commercial Place, NEW ORLEANS

This sheet was run as a work-and-turn, with ink from our regular stock of Big 4 goods, and was printed without slip-sheeting. Gage Printing Co., Ltd., Battle Creek, Mich.



The Peerless Gem Lever Cutter

GIVES THE BEST MONEY'S WORTH! THIS CUTTER EXCELS IN ITS CLASS. Comparison will prove the claim. Superior in every detail and in the leverage, cutting easily and returning easily from the cut, because of the perfect counter-balance, which is within the frame, out of the way and saving floor space. **Not a back-breaking cutter!** The frame is strong, heavy and doubly braced; the knife-bar and knife are thicker and deeper than those of other makes, insuring a true cut and long life, and avoiding deflection under strain. Adjustable levers and split back gauges on the 30 and 32 inch sizes, and side gauges and a front and back enameled measuring gauge on all sizes. Unexcelled in construction, materials used and finish. It is not possible to build a better cutter at the price. Compare it in detail with other lever cutters. We make this cutter in four sizes, cutting 23, 25, 30 and 32 inches, respectively. We have been building cutters twenty-five years. Over 8,000 Peerless Machines in constant use. Send for Booklet.

BUILT BY

PEERLESS PRINTING PRESS CO., 70 Jackson St., PALMYRA, N. Y.
U. S. A.

Builders of the PEERLESS JOB PRESS.

FOR SALE BY ALL DEALERS.

Lieber's and A-B-C 5th Ed. Code.

HUBER'S COLORS IN USE SINCE 1780

J. M. HUBER

113-115 VINE STREET, . ST. LOUIS, MO.

133 PEARL STREET, . BOSTON, MASS.

350 DEARBORN STREET, . CHICAGO, ILL.

233 SOUTH FIFTH STREET, PHILADELPHIA, PA.

PRINTING INKS

The steady growth in demand for J. M. Huber's Printing Inks has necessitated the establishment of the above mentioned branches. Customers in the near-by territories will do well to order Inks from the nearest branch, thereby saving time.

J. M. HUBER

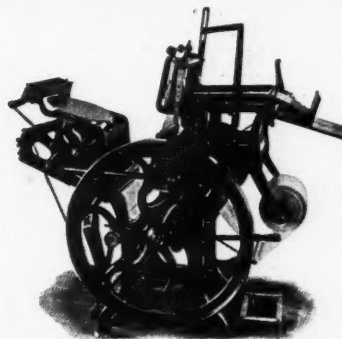
*Manufacturer of Dry Colors, Varnishes,
Printing and Lithographic Inks*

Main Office, 275 Water Street, NEW YORK
Factory, 222-252 Fortleth Street, BROOKLYN, N.Y.

Money for Printers

Any wide-awake printer who will use our Automatic Feeders, and not give the profit to the customer, can make **Good Money.**

The WILLIAMS Web



Patented

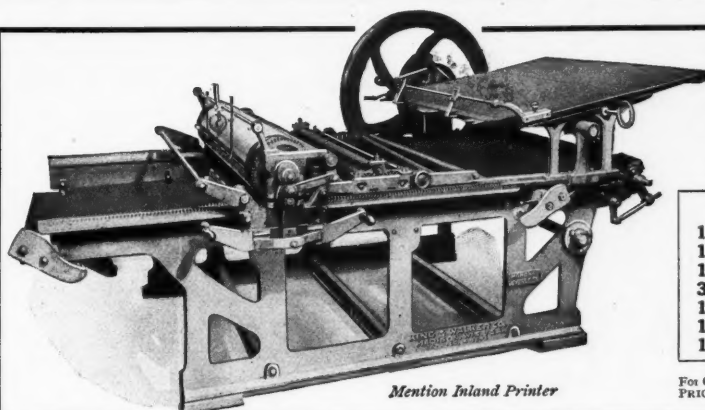
FOR PARTICULARS, ADDRESS

The Williams Web Company

G. G. WILLIAMS, President and Manager

Factory
CLEVELAND, OHIO

Main Office and Salesrooms
Laclede Building, ST. LOUIS, MO.



Mention Inland Printer

The New Wonder BOOK, JOB & NEWS PRESS

RACK, SCREW AND TABLE DISTRIBUTION

A Gem at a Low Price. Every Press Guaranteed through a Bank

BIG CASH BARGAINS

- 1-7-col. Washington
- 1-8-col. Washington
- 1-9-col. Washington
- 3-6-col. qto. Vaughn Ideals—fine
- 1-5-col. qto. Prouty
- 1-7-col. folio Monona Leverless (good as new)
- 1-6-col. qto. Cylinder—fine

For CIRCULARS & PRICES, Address **WALKER & CO. MADISON WISCONSIN**

RELIABLE **Printers' Rollers**

MANUFACTURED BY
Sam'l Bingham's Son Mfg. Co.

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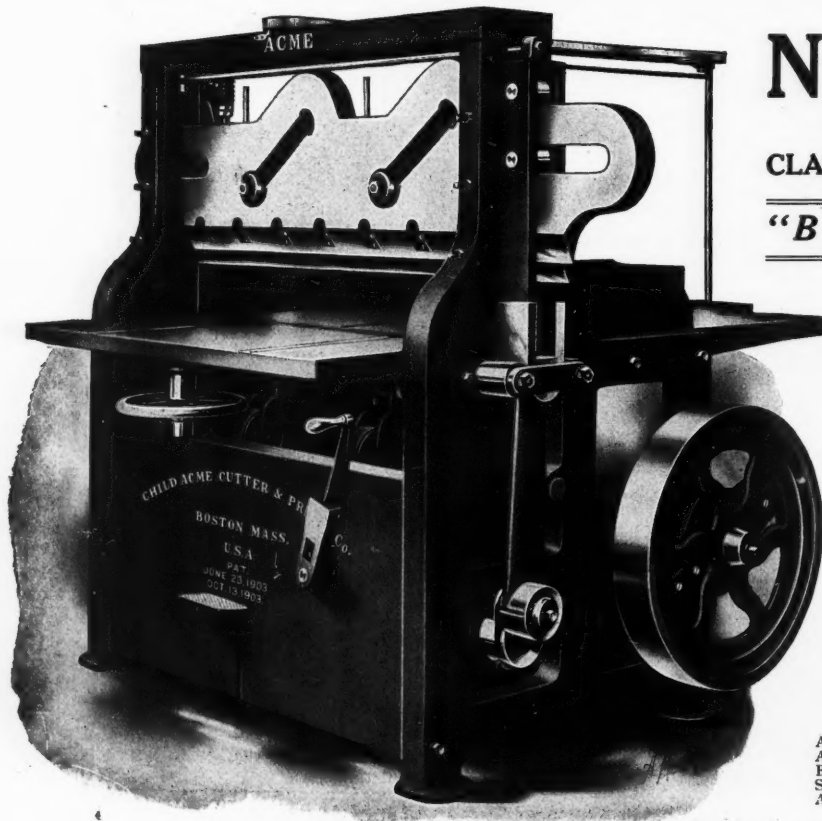
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KANSAS CITY

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NEW ACME **SELF-CLAMPING CUTTER**

"Better than Ever"

Triple Geared.

No Single-gear Cutter has equal
Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and
Fast.

Child Acme Cutter Co.

Manufacturing only Cutting Machines

33-37 Kemble St., BOSTON, MASS.

41 Park Row, . NEW YORK, N. Y.

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A. L. SMITH Co.,	Cleveland, Ohio.
AMERICAN TYPEFOUNDERS Co.,	Pittsburg, Pa.
BARNHART BROS. & SPINDLER,	Chicago, Ill.
ST. LOUIS PRINTERS' SUPPLY Co.,	St. Louis, Mo.
ALLING & COREY,	Buffalo, N. Y.

NON-OFFSETTING
40-Cent Black

IS MANUFACTURED BY

F. E. OKIE COMPANY

PHILADELPHIA, PA.
U. S. A.

This is the most reliable ink on the market; more concentrated value to the square inch than any ink made.

Our **25 and 30 Cent Inks** are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

We aim to please our customers. Our prices are moderate and goods of the highest quality at all times



Brilliant
Cover Reds
and
White that is
White

Perfect-
Working
Job Inks
Dry Colors
Varnishes

Paid More—Fared Worse



IN my last advertisement I told the story of Mr. Holmes, who always found my inks satisfactory, and who unconsciously changed, but promised to return for his next supply. This time I have a letter from Mr. Browne, of the Anderson, S. C., *Mail*, who complained about my news ink, and quit me for another, but who returns with the determination not to stray again. He bought a barrel of news ink from a concern much larger than I am, and paid them more than I charged, to insure good results, but on examining same found it in lumps, not half ground, and utterly useless for printing. He rounds up his letter by stating that he "was badly faked." There are so many conditions to contend with in the ink business, that it is absolutely necessary to give your ink man full particulars as to the style and speed of your press, as well as the location and temperature of your pressroom. Every printer seems to have his own method of using ink, and his own remedy to make it work smoothly.

Send for my price-list, containing useful hints for relieving troubles in the pressroom, also my new specimen book showing one hundred and twenty samples of my best selling inks.

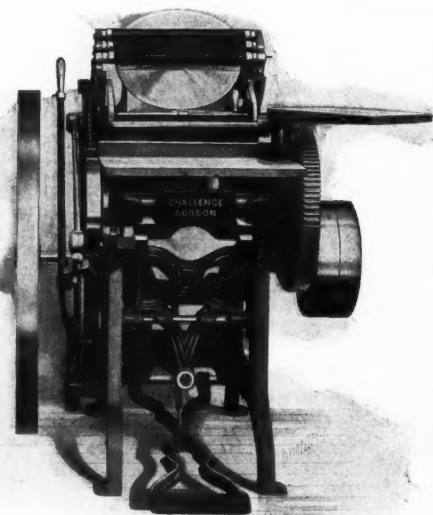
ADDRESS

PRINTERS INK JONSON





17 Spruce Street, New York

"Dinna ye hear the slogan, the Gordons are coming!"

(Old Scotch story.)



The Challenge is here

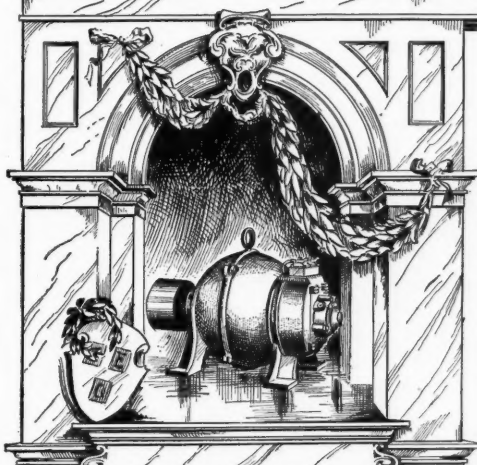
and the Challenge-Gordon is *the* Job Press now. It is the press with the real improvements, such as the large ink disc, the extra heavy counterbalanced platen, the removable cam-roller, the equalized platen lock, the positive throw-off. It is the press that "delivers the goods" in the printing-office. Write to us to-day and we will send full description.    

SOLD BY
DEALERS
EVERYWHERE

Manufactured by **The CHALLENGE—**
MACHINERY CO., Grand Haven, Mich., U.S.A.

SALESROOM AND
WAREHOUSE:
127-129 Market St., CHICAGO

SPRAGUE ELECTRIC COMPANY



THE MOTOR THAT MADE
THE ELECTRIC DRIVE POPULAR

A NICHE IN THE HALL OF FAME

should contain our *Round Type Motor*, which has achieved fame in making the application of electric power to mechanical drive successful.

It has become famous for

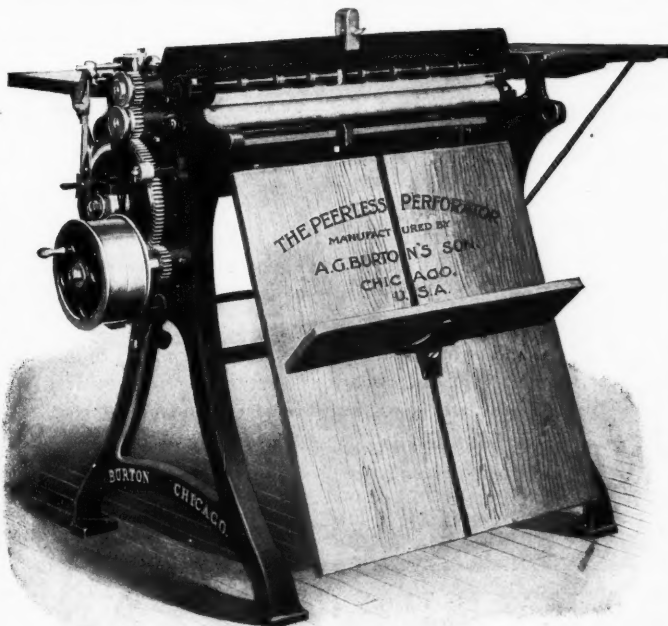
RELIABILITY under the most exacting conditions of service.
EFFICIENCY, giving low cost of operation.
ADAPTABILITY to all kinds of machinery.
COMPACTNESS, economizing floor space.
SIMPLICITY, consisting of fewer parts than any other make of motor.

All of which has created an enormous demand for this motor and established its popularity throughout the industrial world.

We manufacture various types of high-grade motors ranging in size from $\frac{1}{20}$ to 300 h. p., and descriptive bulletins may be obtained upon request.

GENERAL OFFICES 527-531 WEST 34TH STREET NEW YORK CITY
BRANCH OFFICES IN PRINCIPAL CITIES

THE PEERLESS PERFORATOR



It is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

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GANE BROS. & CO.	CHICAGO, ILL.
T. W. & C. B. SHERIDAN	CHICAGO, ILL.
THE J. L. MORRISON CO.	TORONTO, ONT.
T. W. & C. B. SHERIDAN	LONDON, ENG.
S. KOCHANSKI	BERLIN, GERMANY
MIDDOWS BROS.	SYDNEY, N. S. W.

Manufactured by

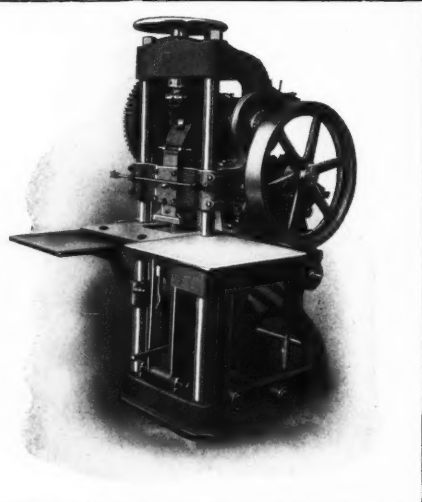
A. G. BURTON'S SON
42 to 48 South Clinton Street
CHICAGO, ILL., U. S. A.

E. C. FULLER CO.,	} Sole Eastern Agts.
28 Reade St., New York	
THE J. L. MORRISON CO.,	} Sole Agents for Canada



OUR REVISED SCALE OF PRICES is the most complete, comprehensive and consistent ever issued. With it on your desk, the necessity for correspondence is practically eliminated. Use your letter-head in writing for the scale and samples of our work. No attention to postal cards.

THE CARVER & SWIFT STAMPING AND EMBOSSING PRESS



Gold Medal Award WORLD'S FAIR,
ST. LOUIS, MISSOURI
The Highest Award and Requires No Explanation

DO not conclude that there is nothing more to be stated in favor of our press because we do not publish the contents of our booklet for you to read through this medium.

It is not what *we can tell you* about the merits of our press which will influence your decision; it is what *others say and do* which helps you to mold your opinion.

Investigate thoroughly, *wherever it may please you*, as to the commercial standing of our press with the trade. Then write us.

Canadian Agents
MILLER & RICHARD
7 Jordan Street
TORONTO, CANADA

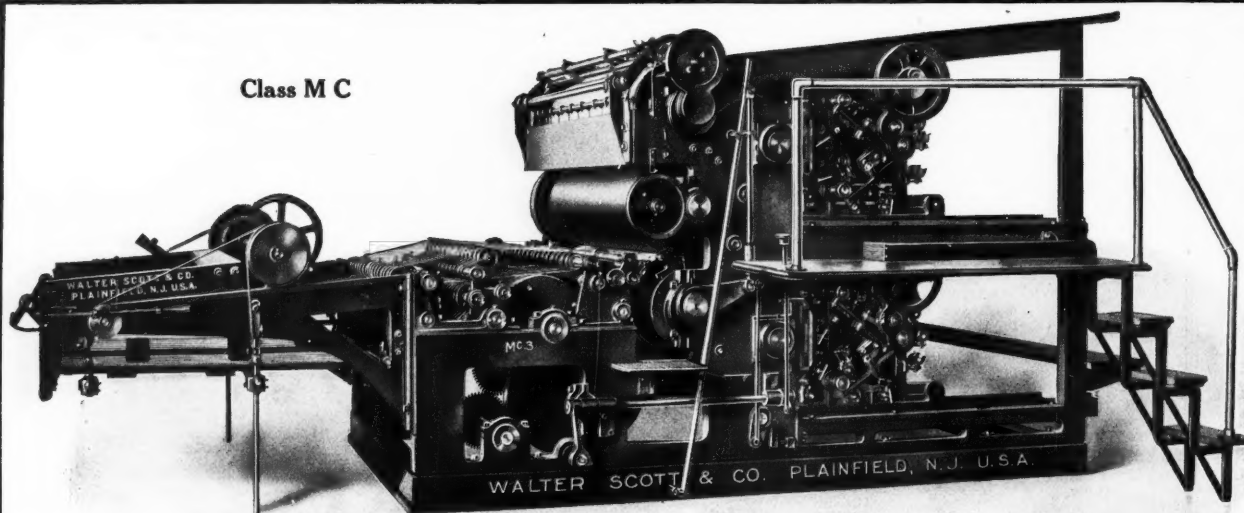
C. R. CARVER, COMPANY
N. E. Cor. Fifteenth and Lehigh Ave., PHILADELPHIA, PENNSYLVANIA



358 & 360 PEARL STREET.
NEW YORK CITY.

The Scott Sheet-Feed Two-Revolution Two-Color Rotary Printing Machine

Class M C



The Scott Two-Color Rotary Press

will do as good printing as is done now on flat-bed printing machines, but it will do it much faster.

With an Automatic Feeder

it is possible to run this machine at a speed up to *Three Thousand per Hour*, according to the quality of the work.

The Plate Cylinders

are constructed with grooves and sliding clamps, arranged so that plates of different sizes can be securely fastened thereto.

For Making-Ready Purposes

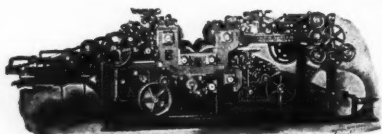
the impression cylinders are accessible, the inking apparatus is self-contained, so that it can be moved away from the plate cylinders and the ink distributed before coming in contact with the form.

This is the Only Rotary Press

that makes two revolutions of the cylinder to each impression, thus inking the form twice to each printing.

There are Many Other Features

on this machine which it is impossible for us to describe here. They are all described in a descriptive circular which will be sent on request.



SCOTT ALL-SIZE ROTARY WEB MACHINE
Prints and cuts off go different lengths of sheet

WALTER SCOTT & CO.

PLAINFIELD, N. J., U. S. A.

New York Office, 41 Park Row
Chicago Office, 321 Dearborn St.

St. Louis Office, 319 N. 4th St.
Boston Office, 7 Water St.

Cable Address, WALTSCOTT, NEW YORK

Finest Line of Rebuilt Cylinder Presses in the Land

Every one guaranteed to do the work now as well as when put out new in the hands of competent people.

Every Press here advertised can be seen in my place

807—2-revolution Century, 43x56, 4 rollers, front delivery, \$2000.00
825—Potter Drum, 27x35, 4 rollers, tapeless delivery, . 750.00
835—2-revolution Campbell, 43x56, 4 rollers, front sheet del., 1100.00
843—2-revolution Campbell, 37x53, 4 rollers, front delivery, 1000.00
845—2-revolution Cottrell, 43x56, 4 rollers, front delivery, 1500.00
854—Cottrell Stop, 31x43, 4 rollers, front delivery, . . 800.00
856—2-revolution Campbell, 48x64, 4 rollers, front delivery, 1200.00
859—Campbell Oscillator, 28x32, 4 rollers, front delivery, 650.00
864—Campbell Country, 32x47, 2 rollers, 6 qto., . . . 450.00
866—2-revolution Campbell, 26x36, 2 rollers, rear delivery, 800.00
869—2-revolution Cottrell, 43x60, 4 rollers, front delivery, 1200.00
872—Hoe Drum, 33x47, 2 rollers, tapeless, 6 qto., . . . 800.00
873—Cottrell Stop, 33x48, 4 rollers, front delivery, . . 1000.00
878—Cincinnati Drum, 28x40, 2 rollers, 5 qto., . . . 400.00
879—2-revolution Michle, 39x53, 4 rollers, front delivery, 2200.00
880—Babcock Drum, 22x26, 2 rollers, tapeless delivery, 600.00

Stock constantly changing. : Splendid bargains always on hand
Come, see for yourself. My bulletin gives full descriptions
Reference given on every press I have sold

BRONSON'S PRINTERS MACHINERY

54 N. Clinton Street, Chicago, Illinois

Telephone, Main 224

Four doors north of W. Lake St.

1871 - 1906

THE JAS. E. GOODRICH COMPANY

This is the oldest factory now
making wood goods
for printers



¶We have experience and skill. ¶Our designs are original and well worth your attention. ¶Goods well finished. ¶Every piece warranted.

Send for Catalog and Prices

THE JAS. E. GOODRICH COMPANY, Geneva, Ohio



OUR P. B. 671 is a high-grade Bond that will stand comparison with anything of the kind on the market. It is tub-sized, loft-dried and hand-plated. Try it for fine stationery, checks, bonds and documents.

OUR 635 LISBON BOND is light, tough and crisp. It is a stock which the trade orders in large quantities, as it is adapted to a wide variety of uses. Every printer will find it a profitable paper to carry.

OUR 630 LISBON EXTRA STRONG is an excellent correspondence paper—we use it ourselves, and for a number of years have exported it in large quantities. We supply it as light as 13 lbs., 17 x 22, at the regular price, and at 12 lbs. for a slight advance.

REMEMBER that we are not prepared to distribute these papers ourselves. We want to quote you on good-sized quantities of these high-quality papers. You may find it more convenient to send in your inquiries through your regular jobber. He will secure any of our brands for you.

DO NOT forget that we are exporters for everything used in the paper, printing, box-making and bookbinding trade; and importers of paper-mill supplies.

WE GIVE prompt attention to all inquiries, send samples and furnish special quotations. Let us know what you want.

Parsons Brothers

257 BROADWAY, NEW YORK CITY

Cable Address: "Parsobros," New York

SYDNEY
NEW YORK WELLINGTON HAVANA
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Hamilton Quality

*A Subject of Pride with Us.
A Source of Satisfaction to
Our Customers.*

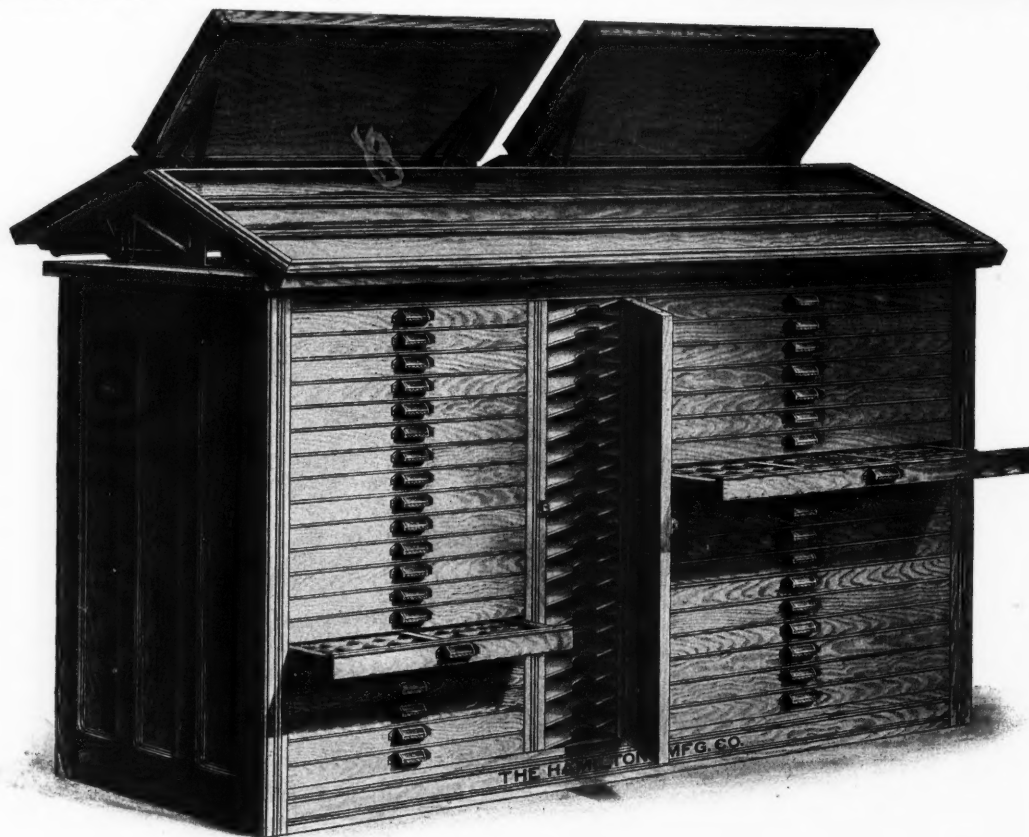
THE growth of our business has been coincident with the improvement in our quality. Our goods are sold on their merit, and every article going out of our establishment is guaranteed to give satisfaction to the customer. If it doesn't, it can be returned at our expense.

An experience of twenty-five years is embodied in our productions. Every buyer will know what that means. You get the benefit of that experience when you buy our goods. Experience is expensive, but we've all got to have it in larger or smaller quantities. Do you want to pay for the experience of others, as well as your own? Is it not to your interest to buy of the concern where the experience stock is all paid up and non-assessable?

We can point to the fact that every important piece of Modern Printing-office Furniture now in use was devised, named and introduced by us. We have been making Printers' Furniture for twenty-five years, and we are always learning something new and improving on old ideas. We give you the benefit of our twenty-five years of experience.

Every article we make **BEARS OUR STAMP** — *Here It Is*  Look at it closely. This stamp is a guarantee of excellence — the **MARK OF UNEQUALED QUALITY** — and it covers the entire product of our factories.

Every first-class dealer in printers' supplies handles our goods and carries them in stock. Ask for **HAMILTON'S FURNITURE** and **WOOD TYPE**. You won't regret it.



A MODERN POLHEMUS CABINET as manufactured by The Hamilton Mfg. Co. Our Catalogues explain it all — send for them.

A valuable Printers' LINE
GAUGE mailed free to any
printer who will drop us a card
and tell us that he needs one.

THE HAMILTON MANUFACTURING CO.

Main Office and Factories
TWO RIVERS, WIS.



Eastern Office and Warehouse
RAHWAY, NEW JERSEY

Bates Typographic Numbering and Perforating Machines are Unrivalled in Quality Durability and Simplicity

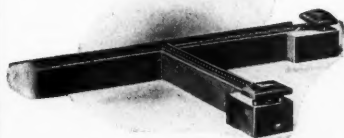
TWELVE DISTINCT MODELS FOR PRINTERS EXCLUSIVELY

Send for Catalogues and Full Information

Number While You Print — Perforate While You Print

They all work together, or separately

Bates Perforating Machines

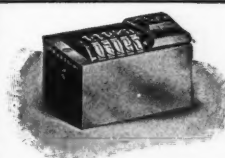


MODELS 45 AND 46 COMBINED

Our Model No. 50 Six-Wheel Hand Numbering Machine is absolutely the **BEST** on the Market.



See our Model No. 47
Automatic Line-Dater



No 12345
Facsimile Impression

Model No. 27
For General Use
—
5 Wheels
—
Made to Number Backward or Forward

THE BATES MACHINE CO.

346 BROADWAY, NEW YORK CITY
315 DEARBORN ST., CHICAGO, ILL.
LONDON AND MANCHESTER, ENG.

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

COVER PAPERS

Sea Wave, Centurion and Repoussé

Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses : : : : : :

OUR OTHER SPECIALTIES ARE

VELLUM and SATIN TINTS

In fifteen colors, 21 x 53, 60 and 80 lb.

ONION SKIN BOND

In Folio, Royal and Double Cap

HALF-TONE WRITING

In 17 x 22, 19 x 24 and 17 x 28

Keith Paper Co.

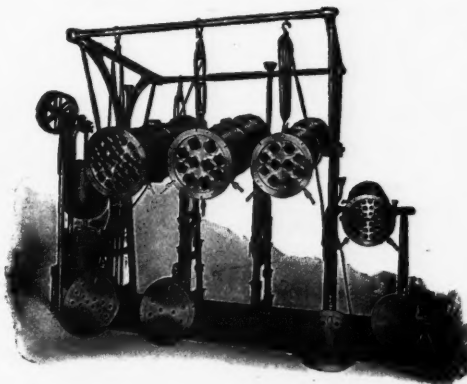
TURNERS FALLS - MASSACHUSETTS

FULL EQUIPMENTS OF THE LATEST AND
MOST IMPROVED

Roller-Making Machinery

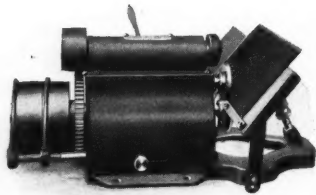
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ESTIMATES FOR LARGE OR SMALL OUTFITS



JAMES ROWE 241-247 S. Jefferson St.
CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents.
189 FLEET STREET, LONDON, ENGLAND.

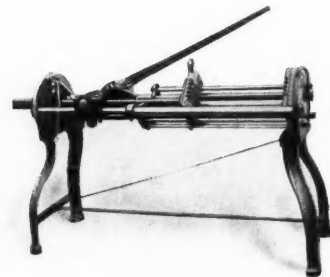


The Crawley Beveling Machine

Cuts a uniform bevel on any weight board.
It is rapid, adjustable and easy to operate.
Write for Circular A-13.

The Crawley Bundling Press

Is now in use and giving entire satisfaction in many binderies in many countries, and all over the United States. If you would know why it is better than all others, ask for Circular A-12.

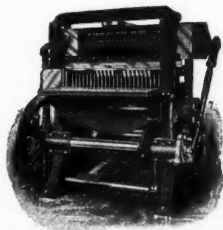


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THE CRAWLEY BOOK MACHINERY COMPANY, Newport, Ky., U.S.A.

AGENTS

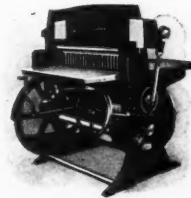
HOBBS MANUFACTURING COMPANY, Sole Agents for British Isles,
37 FEATHERSTONE STREET, LONDON, E. C.

T. W. & C. B. SHERIDAN COMPANY, Sole Agents for Continental Europe,
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B. & C. AUTOMATIC CLAMP
A Tripler of Production.
Nine sizes, 34 to 84 inch.
Four styles for each size.

Brown & Carver CUTTING MACHINES



B. & C. HAND CLAMP
The Reliable Perfect Cutter.
Nine sizes, 34, 38, 44, 50, 57, 63, 68,
74 and 84 inch.

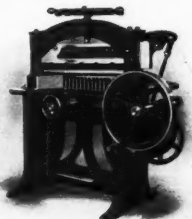
The Only Factory
making a
Complete Line of
Cutting Machines



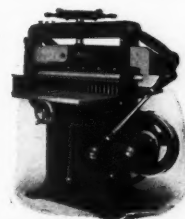
The Only Factory
making
Cutting Machines
Exclusively



OSWEGO COMBINATION
The Only Two-Speed Cutter.
Heavy Pattern.
Hand and Power. Size, 33-inch.



**OSWEGO HAND-WHEEL
DRIVE**
Easy Running and Accurate.
Two sizes, 30 and 32 inch.



OSWEGO SMALL POWER
27 cuts a minute.
Lively Running and Accurate.
High Speed. 3 sizes, 26, 32 and 36 inch

SIXTY SIZES AND STYLES

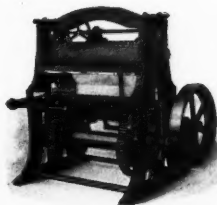
Each the best producible—all generally ready for instant shipment. For description of Brown & Carver and Oswego Power Cutters, ask for Catalogue No. 5; Oswego Bench, Lever, Hand-wheel Drive Cutters and Die-cutting Presses, ask for Catalogue No. 6. Thirty-four years' experience in Cutter Building at your service.

OSWEGO MACHINE WORKS

New York Office, 150 Nassau Street
WALTER S. TIMMIS, Manager

NIEL GRAY, Jr., Proprietor
MAIN OFFICE
OSWEGO, NEW YORK

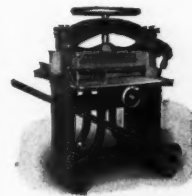
Chicago Office, 277 Dearborn Street
J. M. IVES, Manager



OSWEGO DIE-CUTTING PRESS
Rigid and Quick Acting.
Two sizes, 44 and 36 inches.



OSWEGO BENCH
With New, Easy Balanced Lever.
Two sizes, 16 and 19 inch; and
19-inch on Stand.



OSWEGO LEVER
Rigidly Constructed and Easily
Worked.
Four sizes, 23, 26, 30 and 32 inch.

Rapid Work Our Motto
DINSE, PAGE & CO.
Electrotypers
AND
Stereotypers

167 Adams Street, Chicago TELEPHONE
MAIN • 260

Peerless Electric Co.
122 - 124 S. Green Street, Chicago
TELEPHONE, MONROE 1362

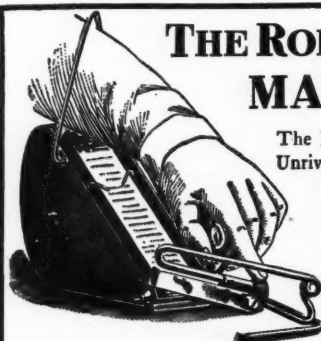
**Headquarters for
Direct Current Motors**

**High-grade Electrical Repairing
and Construction**

PRICES REASONABLE • GIVE US A TRIAL

**BUFFALO
PRINTING INK WORKS**

BUFFALO, N.Y.



**THE ROBERT DICK
MAILER**

The PRINTERS' FRIEND
Unrivalled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

Price, \$20.25—without royalty.

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Rev. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

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JAMES WHITE & CO.
PAPER DEALERS

210 MONROE ST.

CHICAGO, ILL.

THE Housatonic Bond

Strongest
on the
market at the
price



HOUSATONIC.

Strongest
on the
market at the
price

B. D. RISING PAPER COMPANY

Makers of the Housatonic, Barrington and
Danish Bond Papers

HOUSATONIC, BERKSHIRE COUNTY, MASSACHUSETTS

ACME WIRE STAPLE BINDERS

Acme
Binder
No. 6

Patented in Europe
and the
United States.

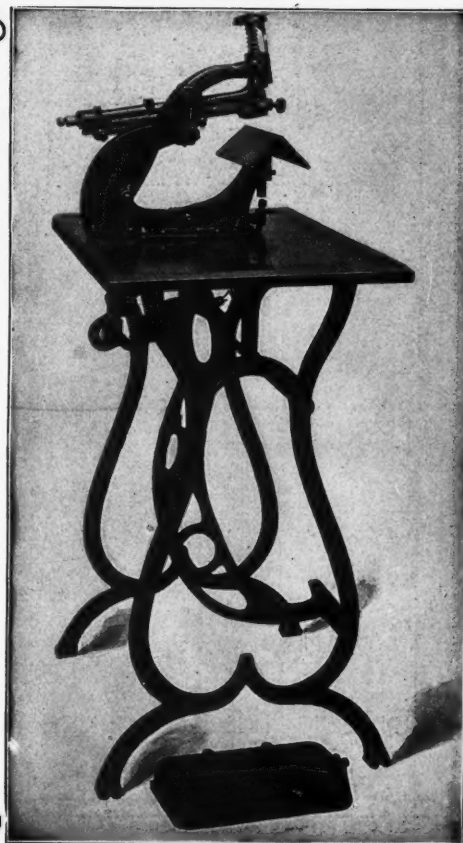
"The Best Automatic Wire-Stapling
Devices on the market"

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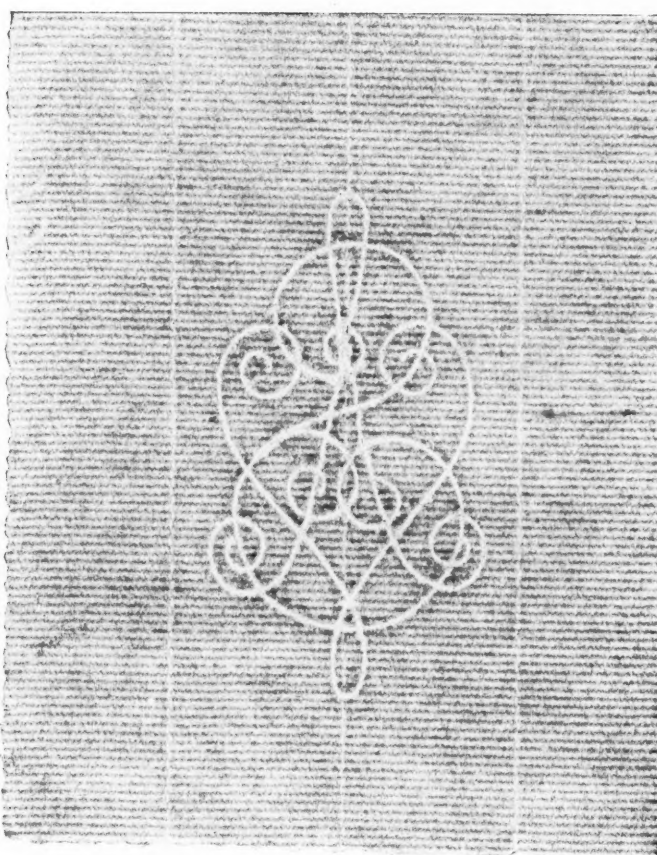
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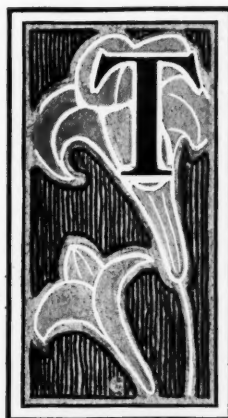
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AN ANALYSIS OF OVERLAYS.

BY A. ENESS.



HE use of overlays is now considered an absolute necessity wherever good work is under consideration. Their origin is shrouded in mystery; no exact data is discoverable that locate the first use of make-ready in connection with printing, but it would be presumption to place the matter in the realm of modern printing development.

So long as wet printing was in vogue — the use of dampened paper — the necessity for make-ready was not so great as when dry sheets came into use. A moistened sheet was more elastic than a dry one and in consequence would adapt itself to the varying planes of the type matter or engravings with a greater facility than dry and hard paper.

The subject of overlays should really take into consideration the interrelated phases of the whole process of producing inked impressions on paper from typographic matter — all relief line work, whether types, borders or engravings.

The first stage then is found in the necessity of leveling up the matter or, technically speaking, bringing up to paper. In type matter this is not much of a job because type and rules, etc., are much more uniform in height than electros, half-tones, wood engravings, etc.

If greater care was used by the persons who mount blocks, a large amount of time would be saved the pressman. Almost all the underlay work that is thrust on the pressman originates in the hands of careless mounters. Why should one department do slovenly work in order to carry the responsibility for its rectification into another

division? Each man (or each stage) in any given method should stand on his own basis.

Pressmen have developed great aptitude in leveling up their forms, and if the mouter, or the mouter and trimmer, coöperated more generally in bringing their blocks to "type-high" dimensions, the whole art of illustrative printing would be materially advanced and the pressman's time would be conserved in the direction of the most critical part of the make-ready — the overlay itself.

In this phase of the printing art there is a wide diversity of opinion, some workers holding that the treatment should be done between the block and bed of the printing press (*after* the block is up to paper); others contend that the proper place is between the engraving itself and the block on which it is mounted; another school holds to the overlay effect produced on the tympan or cylinder of the press as the best, and a last contingent urges the use of all of the methods, combined or separated, as the exigencies of each portion of a given subject demand.

The crux of the whole matter lies in the necessity of producing more pressure on the *black* parts of an engraving than on the white portions and a graduated pressure on the intermediate values. How much this shall vary depends on the kind and condition of ink used, the rapidity of presswork, the quality of paper, and the characteristic of the impression stress in pounds per square inch.

Unfortunately little or nothing has been done in the direction of scientific research work in this important field. It requires more than a rule of thumb method, however, to get at the fundamentals which underlie the laws of ink impressions produced by mechanical pressure.

If the impression to be made is "dead black," one should easily determine *unit pressure* for a given kind of inking condition, paper quality, etc.,

per square inch, and from this deduce the related pressure required when the printing area (an aggregation of half-tone dots, for instance) is reduced ten, twenty-five or fifty per cent from dead black.

Knowing the pressure required for various areas, it then becomes necessary to determine what thicknesses of paper or absolute changes in height of the impression surface on platen or cylinder will give the required pressure on the printed sheet opposite the printing areas, in direct proportion to such areas. In typewriter work, it is well known that the same pressure applied to a period or comma as is required for the letter "m" will send them through the paper. In short, then, the pressure must bear a relation to the area of the printing surface.

Very little overlay work is found in the decade ending with 1840. An engraver, Adams by name, spent much time on overlays for use in the production of an illustrated Bible, by Harpers, in 1842. Another person, a Mr. Alvord, used overlays extensively between 1844 and 1870. As showing how little time was put to this phase of printing, an early New York price-list quotes an extra charge of only 6¼ cents per each 500 impressions to cover the cost of overlays.

The rapid development of illustrative relief printing led to more and more thought being put to the proper tonal interpretation of the values of the grays of the engravings in the process of printing. The American Dictionary of Printing, of 1894, speaking of overlays, says: "Where it is not cut away at all is the fullest black; where one thickness is cut out, the ordinary black is shown; but when more is detached, the blanks or light spots are shown." The Century Dictionary says: "A woodcut in strong contrast of light and shade, as ordinarily treated, receives one overlay or one thickness of paper, over the parts in light gray; two over those in dark gray; three over blackish gray, and four or more over intense black."

It is interesting to note the Century definition for black and white under the division of gray: "If only about five per cent of the light is reflected, the surface is called *black*; if as much as fifty per cent is reflected, it is called *white*."

The United States Patent Office records disclose considerable work in the line of overlay methods; among the principal systems the following are noted:

One of the first patents on an automatic make-ready was issued to Charles Sears, of Cleveland, Ohio, on December 4, 1894, filed March 30, 1894, in which a plastic coating was placed on the tympan and one or more cover sheets placed thereon. An impression of the type form was then made on the superimposed sheets and the form, if nec-

essary, was held in contact until the material became fixed. This system had more bearing on underlay work or leveling-up problems than on overlays. It simply leveled up from the tympan by means of an overlay, instead of leveling up from the back of the form, and related to type matter especially.

On January 18, 1898, a patent was issued to James Humphrey and Burt F. Upham, of Boston, Massachusetts, which patent was assigned to Perry Mason & Co., of the same place. In this patent the overlay was made with a number of sheets pasted on the foundation sheet of the tympan, and one or more cut away at points to form a variable relief, which formed the basis upon which to impress a rubber sheet. This sheet was then covered with a paper covering, and when placed in register formed the overlay. The cutting-out was wholly manual. This application was filed August 18, 1896.

Within a day of a year after the preceding application was filed, Samuel E. Dittman, of Chicago, Illinois, filed an application, on which a patent was issued October 4, 1898. In this method an ink impression was made on a sheet of paper held on the tympan, which was then coated with flour or other pulverulent powder. The impression in viscid ink caused the powder to adhere proportionately to the area of the printing surfaces, and when this adherent powder was subsequently baked thereon it became hard and formed the relief surface of the overlay. This patent is a pioneer one in automatic overlays for engravings in which the variable surface is produced without manual dexterity in cutting out the proper portions opposite which the impression pressure is to be reduced. There are sixteen claims issued, and claim fifteen reads as follows: "An overlay having the raised surface thereon formed from a hardened plastic substance graduated in thickness corresponding to the intensity of the tones in the plate or form through manipulation of said substance by said plate or form, substantially as set forth."

On December 31, 1897, Edward Bierstadt and Theodore B. De Vinne, of New York, filed an application on a photographically produced overlay. This application was renewed May 24, 1899, and issued October 3, 1899. In this method a photographic print was made from a positive of the subject on a sheet of bichromated gelatin, which was then developed into a relief surface by immersion in cold water by the well-known swelled-gelatin process. Afterward a plaster cast was made therefrom and an overlay mold was then made from the plaster matrix. This overlay was graduated in relief proportional to the lights and shades of the subject and is an American

pioneer in the adaptation of photographic means to the production of a vari-relief overlay.

On March 31, 1899, J. W. Blackford, of Cheboygan, Michigan, filed an application that was patented May 1, 1900, in which he took an ink impression on a tympan sheet and dusted on a mixture of emery powder and soluble blue. After the surplus was removed a protective sheet was placed over it, the whole constituting an overlay. The emery powder was applied selectively to such parts of the impression as in the judgment of the operator required extra pressure.

Mr. J. A. Vogel, of Berlin, Germany, filed an

patent thereon October 14, 1902. In this patent a method of combining an impression on tympan sheets and an overlay sheet placed thereunder is described. A foundation sheet is covered with carbon or transfer paper, a soft tympan blanket, several sheets of paper and lastly, a holding sheet. An impression is made so as to mark through the carbon on to the foundation sheet. The sheets are then loosened at one edge, and guided by the impression left by the carbon a cut overlay is then made thereon by pasting on paper to various thicknesses. The blanket and cover sheets are again fastened, the whole forming the overlay.



ROMANY RYE.

application on May 14, 1900, which was issued January 1, 1901, on a method of producing photographic overlays. In this system an ink impression was made from the engraving which was to be made ready on a sheet of transparent material, which then became a positive from which a negative was made on a suitably coated and sensitized plate. This plate was then etched in any suitable manner, liquid gelatin poured into the depressions and covered with a supporting sheet to which the gelatin adhered, as soon as it became "set" in the etched plate; it was then removed and when dry formed the relief overlay. Producing the gelatin relief is very similar in principle to "Woodbury-type" production.

A. S. Allen, of Boston, Massachusetts, filed an application on August 29, 1901, and received a

The previously described methods are all of the indirect type, and a pioneer in a direct method is J. E. Gilbert, of Chicago, who on October 11, 1902, applied for a patent, which was issued to him on July 19, 1904, on an improved overlay, in which an ink impression is made on a thin metal sheet. This impression is then dusted over with a resinous powder which adheres to the metal wherever there is a trace of ink from the previous impression. The plate with its adherent ink and powder is then heated enough to cause the resinous powder to firmly stick to the metal plate and also resist the action of an acid bath, in which the plate is immersed. The acid eats away the metal in the high lights to a greater extent than in the middle tones or shadows, hence a metal relief for immediate attachment to the foundation sheet of the

tympan is produced, without recourse to any intermediary steps whatever.

On March 4, 1903, an application for patent was filed by J. E. Rhodes, of Boston, Massachusetts. This application was issued on February 16, 1904. The features of the invention consist in a blanket made up of elastic material, having its surface serrated by V-shaped grooves, crossing each other, leaving a series of pyramidal projections.

Mr. Rhodes's first patent was issued on July 22, 1902. It was filed July 27, 1897. In it he describes a blanket made of a series of elastic projections which are slightly rounded at their upper ends and also slightly conical.

The effect of these blankets was to cause the elastic projections to spread out or broaden more or less as the pressure of the printing surface varies, and thus produce an overlay effect.

On October 7, 1904, C. W. Combs, of Washington, D. C., applied for a patent on overlays. This was issued on January 2, 1906. It is also of the direct type. A sheet of celluloid is put on the tympan and a heavy impression taken thereon, without inking the engraving. An embossed effect is produced in the softened film. The engraving is now rolled up with a varnish ink and the previously embossed sheet receives an inked impression in register with the first. This covers the bottom of all the depressions with a film of ink that becomes quite hard when dry. The embossed film is then subjected to any process that will remove the uncovered parts to whatever depth may be desired. A sand blast is described as adaptable for this purpose. A relief overlay results, in which each minute part of the engraving has a corresponding raised part opposite thereto in the overlay.

An interesting German method was recently described in the January, 1906, "Archiv für Buchgewerbe." It is the invention of Messrs. Lankes & Schwärzler and it consists in utilizing a chalk-coated film on the tympan. This film becomes the overlay. It is treated as follows: A sheet of highly glazed paper is placed on the tympan and an impression made thereon with acid-resist ink from off the engraving which is to be made ready. Over this is placed the chalk-coated film and a few protective sheets and other impressions are made on the superimposed sheets so as to produce an offset from the glazed paper on to the under side of the coated film. The cover sheets are then removed and another ink impression is made on the "chalk film," this time on the upper face. There are now two impressions thereon, both in register. The film is placed in weak acid, which destroys the cohesion of the uncovered chalk and does not penetrate the parts held together by the

action of the ink. A double surface relief results therefrom.

It has been proposed within the last year to form the overlay in the half-tone plate itself. Some specimens that have come under the observation of the writer show an appreciable change in elevation between the high lights and the shadows and they give evidence of "staging." The selectivity of the variation of printing plane is evidently not automatic, but is selected by the operator by painting out in the usual staging manner.

The condition of the black dots as seen under a microscope is not up to the best half-tone practice and leaves much to be desired in clearness of outline and freedom from being broken down.

It will be seen from the résumé of some of the principal methods that not a few of them inadequately provide for a variation of pressure proportional to the printing area.

The Société des Arts Graphique, of Geneva, Switzerland, are putting out overlays with their half-tones, known as "Sadag" overlays.

This subject requires considerable research to place it in the rank where it belongs, and a careful analysis of the relation of unit pressure and unit area will give valuable data from which to draw important conclusions.

Written for THE INLAND PRINTER.

BRITISH AND AMERICAN SPELLING.

BY F. HORACE TRALL.



BOOK recently published, entitled "The Preparation of Manuscripts for the Printer," says: "The international copyright law has worked a curious change in the orthography of some American books. Until lately American publishers used the shorter and simpler form of such words as armor, honor, labor, omitting the *u* common to English spelling; in words like civilize, utilize, etc., the American form -ize displaced the British -ise. Now, however, some American publishers have gone back to the old-fashioned form so tenaciously cherished by the British. The reason for this is found in the fact that American books have invaded England."

It is a fact that many books are now made in the United States to suit the British markets, and that the one necessary departure from custom consists in attempted conformity to British orthography. Another noteworthy fact is the one that induces this writing. It is that American attempts at Britishism are usually carried too far. They properly include armour, honour, labour, and other like words, but commonly extend to too many other words, adding the letter sometimes where it

is a mere error. The *Bookman* magazine uses the spelling that is called British, and evidently its editors depend on a general direction to the printers, and get a result that goes beyond their intentions. A while ago some one wrote to these editors asking why they spelled so many words differently from what the writer was accustomed to in other publications. In answering this letter the editors said that the proofreaders went further than their instructions intended, and thus admitted editorial inattention beyond the merest generality. Such

physick. For this there never was an adequate reason, and in a comparatively short time the unnecessary letter was universally rejected.

One of the best-known differences in spellings that have been called British and American is seen in words ending in *-ize* and *-ise*. Until very recently practically every British book or periodical had *materialise*, *organise*, *patronise*, and nearly all others with this suffix were spelled with *s*, while actually every American one had *materialize*, *organize*, *patronize*, etc. Twenty years ago



FREDDIE CHANNEL, AMONG THE THIRTY THOUSAND ISLANDS OF GEORGIAN BAY.

GRAND TRUNK RAILWAY SYSTEM.

Photo by J. W. Swan, Montreal.

is likely to be the result in similar circumstances, and the chief reason is that some changes have been made in British practice that many of our proofreaders do not know.

Historians of the language say that orthography was practically settled by Johnson's Dictionary, though it is commonly admitted that Dr. Johnson was not specially qualified to settle practice in this respect. Undoubtedly his work exercised great influence, but its influence was not great enough to prevent some improvement. For instance, he wrote all such words as *music*, *physic*, with an additional terminal letter, as *musick*,

this was so far true that the Century Dictionary noted in connection with each word of this kind that it was also spelled with *s*, and the Standard also recorded both spellings, although Webster's International gave none with *s*.

But this difference has now disappeared, and the Oxford Dictionary gives all these words with *z*. So little is the old-time English form used now in Great Britain that even the fullest and most historical English dictionary rejects it altogether, except in the quotations. A recent English book, "Author and Printer," whose author consulted many philologists and printers of high standing on

such questions, says with each entry of such a word, "not -ise."

All this means that the old difference has disappeared, and should no longer be made by any one, though nearly all American work that imitates British practice preserves it, because the proofreaders have not learned that British practice has changed.

In the book first mentioned above a list of words is thus introduced: "Of the various classes of words whose spelling is unsettled, that are affected by the movement for simplified spelling, with which an author should familiarize himself, several are given below, characterized as American and English." The list contains about 500 words, each shown with two spellings, and includes very few in which the difference is actually national. Some of those called American are abridgment, accessory, accouter, analyze, anemia, ascendancy, atropin, bastille, caffeine, calif, center, chlorid, despatch, edile, enroll, glycerin, harken, impanel, kidnaped, lacrimal, licorice, nilgau, offense, partizan, raja, rime, silicious. These and many others are not peculiarly American spellings. They would be better classified in some other way, most of them as phonetic spellings, favored by as many Englishmen as Americans, especially of those who have given the question of spelling-reform any close attention.

The first word, abridgment, has abridgement in line with it under the heading "English." Naturally, that will be taken as an assertion of national difference. But in fact the first form is the only one in use in either country, unless an occasional somebody may use the other because he has the feeling expressed by Dr. Murray when he said of "acknowledgement" that it is "more in accordance with English values of letters."

Words like accoutre, centre, theatre, are not peculiarly English (or British) in this form, although it is true that the change to accouter, center, theater, etc., was made by an American and has found support only in American usage. Many Americans still use the *-re* spellings, but the others are never used in Great Britain.

Chemical words like atropine, glycerine and chloride are not peculiarly English in this form, and it is doubtful whether atropin, glycerin, and chlorid are properly or adequately called American, though it is true they were first adopted as a systematic class for the making of an American dictionary.

Bastille is an Americanism in this form, and the only proper and reasonable spelling anywhere is *bastille*. It is a French word, and there is no reason why it should be mutilated, especially by those who would spell phonetically, because the shortened form misrepresents the sound, and

would naturally indicate phonetically a sound other than the right one.

Despatch is said to be American, but might far more truly be called English. Dispatch is in fact more used now in both countries.

A thing about as strange as could be is the classing of "rime" as American. It is in fact one of the oldest English spellings, in use long before America had any distinctive spelling. It is equally strange to see "rhyme" called English as distinguished from American.

Publishers and authors who wish British spelling used in their work should have the manuscript prepared accordingly, or at least provide a full list of the spellings that might be made wrong. A mere direction that words in general are to be spelled as they are in England is never sure to produce a good result. There are differences in English usage, just as there are in American.

Written for THE INLAND PRINTER.

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. II.—BY N. S. AMSTUTZ.*



HIS second number is properly retrospective to a considerable degree. It is always a satisfaction to look back and, even from an advanced elevation, note the various steps that have led to such position. To be self-sufficient and wholly satisfied with the immediate present is not evidence of a proper breadth of development or indicative of a rational growth in the technic of any subject.

The master of the engraving field, before the advent of photoengraving, was the xylographer, or as we know his art, the wood engraver. He had held the illustrative field for years unchallenged. He also called to his aid photography, in the latter days of his greatness, to directly copy his commercial subjects on to the wood block.

The expert technic of the engraver translated the tone values of the subject into printing points or lines by grooving the surface of the block with a V-shaped tool in variable directions at variable lines per inch and to variable depths. On the variable depths, to a considerable degree, he was dependent for his medium of interpretation in which to translate the interrelated effects of light and shade.

In looking backward from present-day practice, wherein the formation of depressions on a printing surface is guided optically through the interposition of a screen and sensitive plate in the camera and the resultant negative and acid resist

* Member of the Royal Photographic Society and Society of Arts, London; and Associate Member American Institute of Electrical Engineers.

print on metal, one is reminded of the marvelous skill of an expert xylographer.

It is a matter for congratulation that the popular magazines are furnishing their readers with art prints from wood engravings. By this means the younger generation can know of the beautiful effects produced by this now little understood craft.

The result when an engraver only perfunctorily grooved a block was not always as happy

production of a master mind from mere duplication by extraneous means.

Enough for this digression. Present-day methods of commercial and scientific illustration do fill a large want in a most satisfactory and efficient manner. The demands of modern conditions are such as to require the multiplication of hands; this is attained by the camera and its accessories.

The closely related methods of lithography, photogravure, and collotypy in all its various



CANOEING IN ALGONQUIN PARK.
OTTAWA DIVISION, GRAND TRUNK RAILWAY SYSTEM.
Photo by J. W. Swan, Montreal.

as when an artistic instinct was combined with mechanical technic to control the relation of groove to ridge and of dot to white and black. Xylographic reproductions — artist-produced — are analogous to artistic reproduction by means of dry-point etching, each depending on individual skill.

Because of the fact that there was no camera or other intervention between the artist mind and the finished result, one finds overwhelming characteristics of breadth of treatment, vigor of conception and brilliant or somber interpretation that will for all time differentiate the actual personal

guises, occupy a field distinctly their own, so they can not now be referred to, except in passing.

In wood engraving the eye and intellect of the operator controlled the graver by a greater or less elevation, or more or less pressure thereon, to form grooves of varying depth and width, and, as stated, at variable distances apart and in various directions. The "control" was the skill of the operator. Among some of the first attempts in the direction of automatic control may be mentioned a mechanical method of 1881, patent filed October 25, 1880, which used a suitable sliding base, under the control of a hand-operated feed

screw. On this base was secured a carbon relief, and adjacent thereto a material on which the engraving was to be made. Above the base was a support for a tracer and graver slide. The tracer rode up and down over the carbon photo as the slide was moved backward or forward, its movement was transmitted to the graver, which was V-shaped, through a pivoted frame mounted on the slide. This frame was spring-pressed so as to hold the tracer and graver in working relation. At the end of each rearward and forward movement the base was moved the distance of one line so that at the next stroke of the slide a new portion of the photo relief will be passed over and another line engraved. The up-and-down movement of the graver made it cut deeper or shallower in the metal sheet, in parallel lines, thus engraving the photo. The photo relief did the "thinking" as to where a deep or shallow groove was to be engraved.

Another method, of 1881, patented by F. E. Ives, filed August 9, 1880, also utilized photography, in that a photo relief was made and a plaster cast taken therefrom. On this plaster cast an ink impression was made from a block of elastic material. The face of this block was serrated by V grooves. It was inked and placed on the plaster cast and subjected to a uniform pressure. Where the surface of the plaster cast was slightly raised, the pressure was greater than in the depressions, and consequently the V ridges, being elastic, were flattened more or less, thereby producing a variable breadth of impression. When the elastic block was removed, the white surface of the plaster was covered with parallel black lines of varying widths. This was then photographed as though a line drawing, and subsequently etched. If the face of the elastic surface was serrated by intersecting grooves, the impression was one of varying-sized dots, instead of parallel lines.

A third method, of 1891, was electrical; it also utilized a photo relief. A tracer was pivoted to a traversing carriage and caused to ride over the photo relief, which was secured on an adjacent drum. This tracer controlled resistances in an electric circuit, which through the control modified the movements of a magnet that actuated a V-shaped graver, suitably pivoted on another traversing carriage adjacent a second drum, on which was placed a wax film. The two drums rotated synchronously and the graver formed V grooves in the wax of varying widths and depths. The wax film was prepared for printing by making an electrotype therefrom. By the use of stronger currents, engraving on metal sheets became possible.

The difference between this method and the first one named is that one was electrical and

the other mechanical. This mechanical process encountered serious difficulties, in that the tracer riding over the photo relief received all the engraving stress on its minute tracing point. This played havoc with the essential element of the process. The engraving stress reacted on the tracer and caused it to groove the photo relief, destroying its translation.

A fourth device, of 1883, also electrical, utilized an ordinary negative, by causing it to control, in conjunction with a source of light, a selenium cell. This varied its resistance proportionally to the intensity of the shading of the negative and thereby controlled a graving tool working on another surface.

In all of these methods, it will be noted, photography takes the place of the former wood engraver's skill, while, however, utilizing the same fundamental principles of a V-shaped translating device, in one form or another.

A fifth method (the present half-tone process), came into vogue, thanks to the scientific researches of Mr. F. E. Ives, in which, by photographing through a screen, the subtle variations of light and shade of the object were translated into definitely related opaque and transparent portions of the negative, having variable areas of opacity and reciprocal transparent portions — an optical V. This negative on which photography, automatically and in a selective manner, depicted a "key," controls the action of a "chemical graver" on a metal surface so as to produce depressions of greater or less depth and larger or smaller area, is also analogous to the manual skill of a xylographer. What the mind was to the hand graver, the "screen" negative is to the chemical "graving" medium.

It will be quite apparent that all of the methods leading up to the existing half-tone process were of necessity based on the interpreting value of a V-shaped medium, mechanical, electrical or optical.

In the sixth method, of 1896 and 1903, a variable-surfaced photo relief (or carbon print) made from an ordinary positive, without screen intervention, is placed upon a drum, and over this a pyralin, celluloid or other elastically resilient sheet is secured. A V-shaped cutter is firmly held on a traversing carriage adapted to move adjacent to the drum. When the cutter is adjusted to the proper depth, the drum is set into rotation, and the graver, directed by the gelatin relief under the pyralin, automatically cuts deeper and wider or shallower and narrower grooves with ridges standing between, varying in width inversely to the grooves. These ridges, similar to those of wood engravings, form the printing surface, which may be used direct or be electrotyped in the usual man-

ner. Figs. 5 and 6 of the March number were engraved by this process.

To S. H. Horgan belongs the honor of making the first half-tone reproduction for a daily newspaper, which was printed in the *Daily Graphic*, of New York, March 4, 1880.

Meisenbach, of Berlin, Germany, did much research work in developing the law relating to the distance the screen should be placed from the sensitive plate. To early workers "Meisenbach

cludes the entry of very little but the commercial into the treatment of subjects as they pass through his hands. Yet one must say, to be just, that the commercial requirements are very exacting as to results, and to this extent deserve credit for holding up the quality of the output.

On the other hand, it is possible for the process-worker to get away from a too-close adherence to an impersonal method to one that is replete with ever-recurring interest, because one may know



CAMP OF THE IRON CITY CLUB, GEORGIAN BAY.
GRAND TRUNK RAILWAY SYSTEM.

Photo by J. W. Swan, Montreal.

cliches" were synonymous with present-day half-tones.

The half-tone method, using accurate Levy screens, has developed most skilful workers who produce marvelous results, and though the process is based on the most interesting scientific laws, unfortunately the average processman is concerned to a maximum degree with the purely practical aspect of the art and does not devote as much time to the theoretical and scientific phases of the method he utilizes daily as he might do, greatly to his advantage.

It does not seem to be so much a lack of desire to know, as a strenuousness of application that pre-

definitely the laws of effects of the unit areas utilized, and from those judge intelligently as to the results that should come from any given effort.

The method in vogue, of judging results principally by the finished product, is all right so far as the end is concerned, but it is very unscientific. How could a mechanic produce results commensurate with any one's conceptions by weighing so much material, of certain definite proportions, etc., made up of various groups of similar-shaped pieces and machine the lot without knowing exactly the definite detail steps and dimensions of all the consecutive elements of his construction?

The processworker, thanks to an inherent

artistic ability, can and does proceed to splendid results without knowing definitely for himself the correlation of the various mathematical elements that have to do with his screen, distance, related to focal length of lens, shaped diaphragms, etc., that have to do with the optical part of his profession; or the equally important ones, of the relation of size of dot to unit area, the rate of side action to the resultant printing surface, the rapidity of acid action, the relation of depth to the contiguity of adjacent edges of the printing points — printing quality — and the percentage of broadening after the engraving reaches the press under the best printing conditions. These are all vitally important to the processman. In the March number of *THE INLAND PRINTER* was shown some results of careful analyses of half-tones and prints made therefrom. These are all important, in order that one may judge intelligently as to the best procedure in "staging" his work.

However varied the phases of anything may be, a familiarity with fundamentals makes one a master of any situation that may arise. Such a familiarity broadens one's mental capabilities and develops resourcefulness.

The specimens shown have been described in detail, and it is thought will be of interest to the every-day worker, as well as persons devoted to the theoretical phases of the subject only. It has been the aim to present the various physical characteristics of half-tones in as popular a vein as possible so as to divorce the treatment from the purely theoretical, and to this end the deductions made and details given in the March issue, were made from the engraver's proofs and the engravings themselves of the specimens shown.

(To be continued.)

TRADE-MARKS AND THE PRINTER.

It would be difficult to exaggerate the value of a good trade-mark, and yet how frequently is one confronted with the fact that its importance and commercial usefulness as a definite mark for goods has not been realized. Few dealers, however, handle more trade-marked goods than do stationers, but printers are particularly remiss in the use of a trade or press mark to distinguish their work. The commercial earning power of an advertised trade-mark with a good standard of make and of value behind it can not be overestimated. A manufacturer may make a superior line of goods and sell them freely and satisfactorily to jobber or to retailer, and consider his work well done, but this very excellence of production has little salable value as an asset in his business without the use of a trade-mark. The distinctive value of a trade-mark lies in the facility with which goods are known and handled by the trade, and it should act as a commercial safeguard, under adequate statutory protection, against the unscrupulous imitator. Yet the printer apparently does not realize its great advantages, or at all events takes little heed of them.—*British and Colonial Printer and Stationer.*

Written for *THE INLAND PRINTER*.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. XIII.—BLOCKING AND STAMPING.



THE embossing and inking machine shown in the accompanying illustration is a necessity in any bindery doing case-binding. This machine is equipped to do hot stamping for gold, colored leaf or metal work, or it can be used as a press for colors.

When used for inks it must be cooled off completely. If work of this kind predominates, it is better to have one or more stamping presses for hot impressions only, without ink attachments. For inking, a press of the Colt's Armory type is the most desirable.

An embossing machine can be supplied with either steam or gas heads. When inking is done on the same machine, steam only should be used and the head so fitted that the steam can be shut off and cold water run through the head instead, thus cooling off the machine in twenty minutes. With gas heat, it will take several hours to cool.

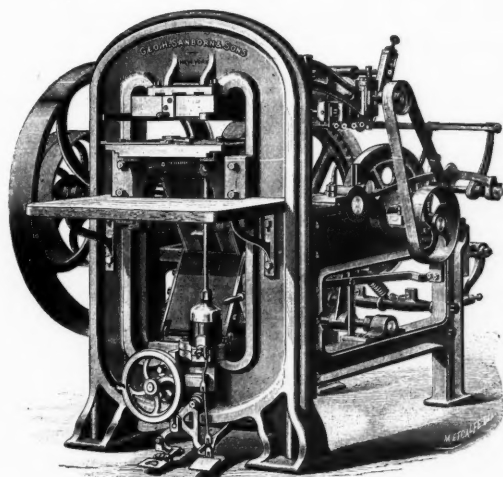
A special grade of ink, stiff and quick drying, is made for bookbinders by ink manufacturers. If a light color effect is desired on dark cloth covers, it is better to use colored leaf. This is a foil imported from Germany and kept in stock by the supply-houses. The covers are sized if dry and the leaf laid on the same as with gold, after which the cover is fed into the stamping machine and given a hot impression. The surplus leaf is then brushed off with a stiff brush. The smaller remaining particles and dust are next removed with a rag.

It is necessary to blind-stamp (hot) before inking, to obtain a clear impression. Sometimes two impressions of ink have to be run in order to cover well. Black and dark inks can usually be run in one impression when blinded. In stamping covers with gold or aluminum and ink, the metals are laid and stamped first. Designs are sometimes scorched in on the stamping-press, but to do that, gas heat is necessary. The die should be nickel-plated for that kind of work, and even then it may be necessary to swab it off now and then to keep it from filling up.

Embossing, or raised stamping, is done by using two plates. A brass die is cut with lettering or other design intaglio. This plate is locked up between the jaws of the head and from it a bas-relief plate is cast in plaster. Between these two plates the cloth, paper or other material is then embossed. The impressions that appear uneven, stronger in one place than in another, are made ready by underlaying on the bed of the machine. Pieces or strips of wrapping-paper are glued down

on the bed, or on an impression board stuck down on the bed, in the spots where the impression is weak, until it is brought up uniformly. The front cover and backbone of a case can be stamped at the same time, if not too large for the bed. To do this, it is necessary to glue a strip of board on the bed corresponding to the backbone and equal to the thickness of the board in the cover.

Several iron plates should be made for each machine, on which to fasten dies. Suppose one cover has gold and three colors of ink; it will take four dies with as many separate impressions.



EMBOSSING AND INKING MACHINE.

Each die should be on a plate as long as the job is running, even if it has to be taken out a number of times in order to put in the others to complete covers. Then again, other jobs may have to be run between, and these require dies and plates. These plates can be made of various sizes, but they must be of a thickness of one-half inch and at least one must be the full size of the jaws and depth of the head. The dies belonging to a job are placed on the cover on which they are to be impressed and a suitable plate selected. This is covered by gluing on one side a stout piece of backing-paper or heavy wrapping — preferably coarse — using fish glue. The next move is to mark out the place where the die is to go and attach it with the same adhesive. If the die is smooth and bright on the back, it is better to run some scratches over it with the point of an old knife or other sharp tool. When the die is glued on, lay a board over it and turn it over; then insert the plate between the jaws and tighten up. The bed should be raised up by hand until it is tight up against the die and then left to bake.

From each job a pick-up board should be taken and put away, so that if the same job comes back, the stamp can be fitted right into the impression

of this pick-up and shoved into the press, saving all measuring and setting time. When only one die is on the plate, the gages on the bed are moved to bring it into the desired position without much measuring. If there are cover and back dies on the same plate, the spaces will have to be accurately measured and marked off on the plate before attaching the dies. The gages in this case can only be used to square the impression on the cover.

Gold or colored leaf can be stamped on cloth covers, if not too dry, without any sizing. The covers are rubbed with a pad saturated slightly with olive oil, after which the leaf is picked up on another pad and laid on. A strawboard or paper gage can be made to guide the operator in placing the leaf. It is estimated that the thickness of a gold leaf is .280 of an inch, so considerable dexterity is required to cut and handle it quickly and without loss. Much oil should be guarded against, as it will stain light cloths. On cover-papers only the very least that can be imparted to the cotton or pad should be used.

When a size is needed for gold on any material, albumen is the best. It should be dissolved in cold water a few hours before using, adding a spoonful of milk to the pint to keep it from frothing in the sponge when washing over the covers. Silk or satin ribbon can be sized the same as other materials, but oil must not be used when laying the leaf. After stamping, the ribbon can be washed off with a clean sponge and water; or, better still, with gasoline, leaving the gold intact and the ribbon clean.

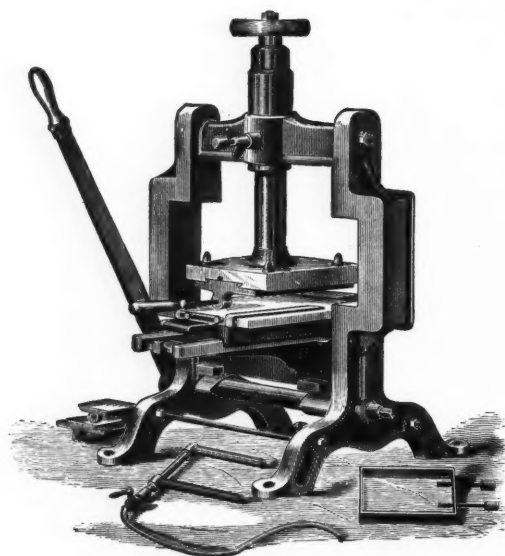
Calf or morocco leather for finer grades of work should be blinded in first and then the size penciled in with a camel's-hair brush, the leaf laid on and stamped in. For aluminum or composition leaf, some use fish glue for size, but this is not advisable, as it makes the covers sticky and dirty looking. A better size can be made by dissolving a cake of English gelatin in a half-pint of water. This must be done by letting it simmer on the stove. The size should be used warm.

Another good size is shellac. It is dissolved in the same manner in the proportion of about one pound to the quart, to which is added four ounces of borax, which also is dissolved. The white-flake shellac is the best for this purpose. This size will keep indefinitely. These last-mentioned sizes are for other metals than gold, on fabrics only.

Leather to be stamped, not made up, as for labels, loose backs, etc., should be either tipped on strawboard or have special gages. A soft piece can not be fed into place unless it is temporarily mounted. Gages for ribbon or leather pieces that will curl up when sized can be made by taking a firm piece of board of suitable size which has two

edges squared at right angles. On this board glue four finger strips under which the material to be stamped can be placed. These finger gages should be on the left and the side away from the stamper, so that he can shove this board containing the strip guides against the gages on the bed of the machine. For short runs, electrotypes on metal bases are good enough, but they must be provided with thick shells and well backed up. Cover-papers stamped in metals must be sized and laid on and run off while still damp in order to get good results.

A lettering and stamping press for jobwork is another very useful machine, where the amount of



LETTERING AND STAMPING PRESS.

work warrants its use. With it lettering can be done and small runs of stamping or inking (this by rolling up the ink on the form by hand). The head can be raised or lowered to admit a book of six inches being put in to be stamped. It has a sliding bed, plates for electrotypes, type chase and steel furniture for same. This press is heated by gas only. The machines heated by steam are preferable because they can not become so hot as to scorch the impression. It is only necessary to see that the steam is on and then there will be enough heat for all kinds of laid-on jobs.

Powder is used in few instances, and then only for names that can not be penciled in with size. If a panel has been blanked out and stamping in of leaf afterward becomes necessary, glair can not be used, as it would spoil the blanking. Coarse linens, silks or woollens can not be sized without being stained. In such instances, powder is the safest method to employ.

(To be continued.)

Written for THE INLAND PRINTER.

MECHANISM AND ADJUSTMENT OF FOLDING MACHINES.

BY PHILIP ZACH.

NO. II.—SINGLE MARGINAL BOOK AND PAMPHLET FOLDERS.



SINGLE marginal book and pamphlet folders are capable of folding a large variety of styles and sizes of book, circular and pamphlet work. These machines will fold sheets ranging in size from 12 by 16 inches to 32 by 44 inches. Eights are delivered flat at the second fold; sixteens and thirty-twos in the packing box. The following is a list of the sizes of paper and the styles of imposition that can be folded:

- 8 pages, sheets 12 by 16 inches to 32 by 44 inches.
- 12 pages, sheets 12 by 12 inches to 31 by 31 inches.
- 16 pages, sheets 12 by 16 inches to 32 by 44 inches.
- 24 pages, sheets 14 by 16 inches to 31 by 31 inches.
- 32 pages, sheets 14 by 22 inches to 32 by 44 inches.

By adding extra sets of fold rollers parallel to the second and third fold, oblong twelves, sixteens, twenty-fours and thirty-twos can be folded two or more to a sheet, as the size of the paper will permit, a very economical way, as two or more signatures can be wire-stitched, cut apart and trimmed at less expense than by handling each signature separately. By special imposition many results can be obtained not here suggested. Some of these schemes will be described later on.

Sheets one-half size or smaller can be tipped in at the first fold and delivered from the third fold into the packing box. In the marginal machines special attachments are necessary for the tipping-in process.

A perforator should be used on all three and four folds. Its object is to prevent the buckle or draw usually found at the head of the sheets when

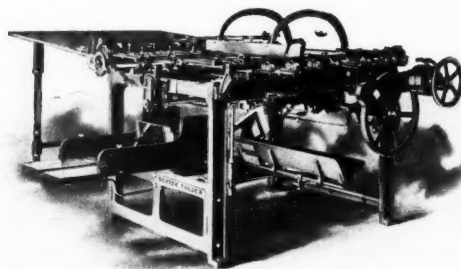


FIG. 9.

folded. Fig. 9 illustrates the Dexter special large-size rapid drop-roller book and pamphlet folder, which handles sheets ranging in size from 22 by 32 inches to 38 by 50 inches. Machines of this character will be referred to in describing the adjustment of jobbing-folder mechanism, and all

vital differences in other machines of the same make and in machines of different manufacture will be noted in their proper places.

The course of the sheet as it passes through the above machine is illustrated in a diagram showing the relative positions of the various fold rollers (Fig. 10). The positions of the auxiliary fold rollers for parallel folding are shown also.

The folder-operator must first adjust the machine to the size of the sheet. To do this he must fold or crease the printed sheet in the middle by hand and then hold it up to the light to assure himself that the pages are in perfect register.

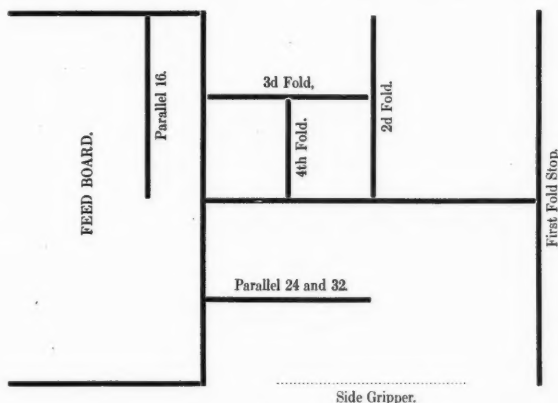


FIG. 10.

There are two guides fastened to a small rod next to the feed-board. Underneath and attached to the feed-board are four steel tongues, which protrude as a rest for the guide. Lay the sheet flat on the feed-board and move the guides so that they will rest on the proper tongues. Then adjust the side guide on the feed-board to conform with the size of the paper. Turn the machine forward by hand until the sheet rests against the first-fold stop gage. Let the first-fold blade come down to touch the crease in the sheet slightly, and then loosen the side gripper and set it so that the sheet will miss the registering edge by about three-fourths of an inch as it passes into the machine. This will prevent the sheets striking against the gripper. The gripper has a stroke of about one and one-fourth inches and it should move forward, pressing against the edge of the paper so as to buckle it after it has reached the first-fold gage. Then the hammer should come down and the backward stroke of the gripper should bring the sheet into registered position, after which the hammer is raised to release the sheet. This will bring the sheet into absolutely correct position under the first-fold blade, if the gripper is properly adjusted.

It must be understood that the sheets are slightly to one side of the machine when they are fed to the folder. The gripper is located exactly

one-half the length of the main shaft away from the first-fold blade. This means that the sheet will be fed about three-fourths of an inch out of the center of the machine, the long end being on the feeder side, the gripper being on the opposite side. The first-fold gage should be adjusted in proper position with the hand wheel to arrest the sheet so as to bring it with its center exactly under the second-fold blade. The second-fold gage is adjusted so as to bring the center of the folded sheet exactly under the third-fold blade, the same principle applying to the third-fold stop gage with reference to the fourth fold.

These adjustments refer to the Dexter folder and they are applicable to other machines in most instances. Some slight differences in the operation of the Chambers side gripper are shown in the accompanying drawing (Fig. 11). As in the Dexter, the sheets are fed between the drop roller (C) and the revolving drum roller (B), around which pass the carrying tapes, and these draw the sheet into the machine to the position where it is engaged by the first-fold blade and tucked thereby between the

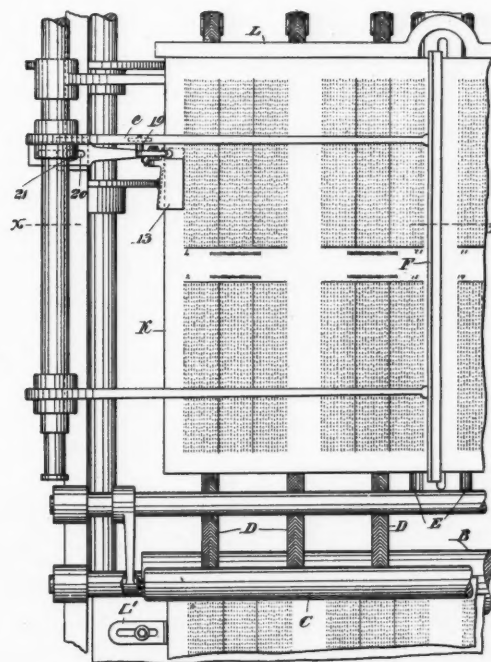


FIG. 11.

first-fold rollers (E). The position of the sheet should be such that the line of creasing or folding is directly above the bite or grip of the two contiguous rollers. In the drawing one sheet is just passing between the drop roller and the drum roller, while another sheet is in position to receive the first crease by the fold blade. As the sheet is carried onward by the tapes its forward edge abuts against the stop gage (L) and is squared thereby.

A cam located directly under 20 (not shown in the drawing) moves the guide head (13) forward until it comes in contact with the edge of the sheet and grips it. This position is shown in the drawing.

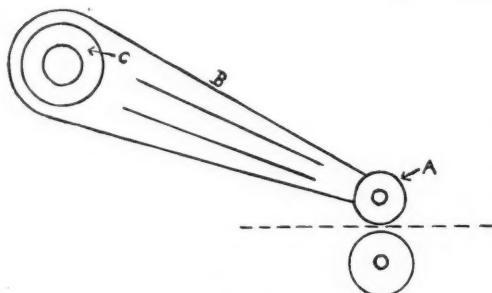


FIG. 12.

A concentric portion of the cam above referred to moves the guide head back and it carries the sheet with it to the required position, or where the crease or first fold of the sheet is directly above the bite of the fold rollers. This briefly describes the methods of adjusting the sheet in the Chambers folding machine. In other words, the Dexter gripper reaches out for the sheet and pulls it back, assisted by a kicker on the opposite side of the sheet, while the Chambers gripper head comes down and draws the sheet in between two friction rollers.

The drop roller must be adjusted so that it will be even on both ends, so as to carry the sheet equally into the folder. The folder operator must use care and observe that there are no rough particles on the front of the drop gages, which would cause them to lift the sheet upward as they are

be run into the machine a short distance and then, by taking hold of it at each corner, and by drawing it backward, out from the rollers, it can be determined whether one end is pulling harder than the other. The sheet should travel squarely under the drop roller up to the first-fold stop gage.

A number of small brushes are attached to the top rods to press against the rear edge of the sheet to prevent rebounding after it strikes the first-fold gage. Two small wooden wheels, 1½ inches in diameter, are clamped to the same top rod for the purpose of more positively feeding the sheet forward, by causing it to be held snugly into frictional engagement with the tapes. The adjustment of these wheels will be described under "corrections of common difficulties."

In case any of the cams or parts should be out of time, they can be retimed without a great deal of difficulty. The drop roller should be timed so as to send the sheet in just as quickly as possible

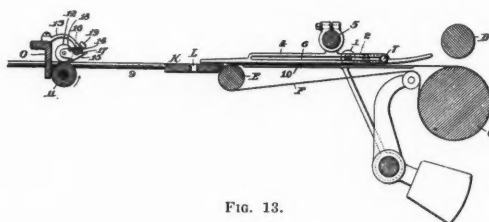


FIG. 13.

after the previously fed sheet has passed through the first-fold rollers. If the incoming sheet just barely misses the one going through the rollers it is sufficient.

The next adjustment which requires some care

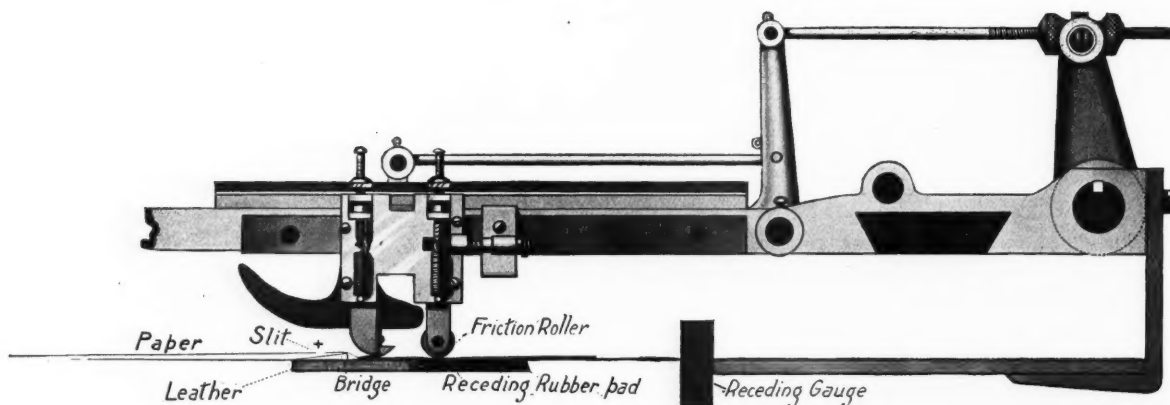


FIG. 14.

raised. There is also a small round rod which passes through the gages, leaving just sufficient space to feed the sheet. This rod is for the purpose of preventing the guides from having a tendency to lift the sheet. To try the drop roller, to see if it is pulling evenly at both ends, a sheet can

be run into the machine a short distance and then, by taking hold of it at each corner, and by drawing it backward, out from the rollers, it can be determined whether one end is pulling harder than the other. The sheet should travel squarely under the drop roller up to the first-fold stop gage.

down is to be carefully adjusted and timed so that it will strike the sheet while its front edge is about one inch away from the first-fold gage. This will slacken the sheet so as to bring it gently against the stop. It will be understood that in working different sizes of paper the slow-down cam will have to be shifted. The other cams need never be changed, no matter what size sheet is to be folded, if the machine is once set and timed perfectly for

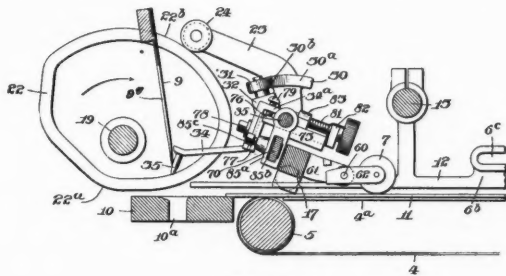


Fig. 15.

the largest sheet the machine is to fold. The automatic side gripper should be timed to move in instantly when the sheet has reached the first stop. It is even practical to set it to move in just a trifle before the sheet reaches the first-fold gage, in order to save time. The instant the gripper has reached its backward stroke the automatic points must be set to come down on the sheet. These, however, are very seldom required.

The cam that operates the gage must be timed to cause the gage to recede at the same instant. The first-fold knife must take the sheet at the very moment when it is brought against the points. There is just sufficient time for all the parts to do their work, but they must be set just as closely after each other as possible.

One style of Dexter slow-down or retarding rollers is shown at A in Fig. 12. These are journaled in the ends of arms (B), which are adjustably keyed to the rock shaft (C) and operated with a crank arm which rocks on the face of a cam.

The Chambers slow-down or stop is illustrated in Fig. 13. O is the first-fold stop bar for arresting the advance of the sheet as it is being carried into position to be folded. Fig. 1 is a small friction roller, located over the tapes (F). This roller is yielding or self-adjusting with relation to the tapes. As the sheet is carried forward at full speed by the tapes it passes beneath the roller (1), which presses the sheet against the tapes and thus it is retarded somewhat and carried on positively to the folding position. In order to prevent recoil of the sheet when it comes in contact with the stop bar (O), a roller (11) and a set of small friction rollers (12) are arranged close to the stop. These friction rollers are connected with stop roller (O) by means of a bracket (13), and they bear yield-

ingly on the roller (11). The sheet passes between these rollers. A spring (16) regulates the tension of the friction rollers. The tension of the spring and the consequent yielding pressure of the roller are adjusted with a thumb-screw (19).

The Brown slow-down is essentially the same as Fig. 12.

There should not be a great deal of difficulty in timing everything pertaining to the first fold, excepting the automatic points. It will be understood that the first-fold gage is what is called a receding gage. It is adjusted so as to arrest the sheet with the point slits about five-eighths of an inch from the points. After the gripper has pulled the sheet into side register position the points will then drop on the sheet.

Fig. 14 is an illustration of the Dexter pointing device. As the sheet of paper is conveyed into the folding machine by the tapes its advance edge strikes against the receding gage. The bar is then dropped and the small tongue at the bottom of the shoe (just above the word "bridge" in the illustration) is made to bear slightly upon the sheet, while the friction roller bears firmly thereon to press the sheet into contact with the bed of the machine. At this point the receding gage moves forward and shifts the bed, which imparts a secondary advance movement to the sheet, by reason of frictional contact. In this movement the slitted portion of the sheet is drawn on to the top of the bridge, which opens the slit and facilitates the entrance of the tongue. The rear edge of the slit comes in contact with the heel of the tongue, arrests the further advance of the sheet and accurately registers it. The bar raises, the tongue lifts the slitted portion of the sheet to prevent the slit from being caught on the bridge, the sheet is withdrawn from the tapes by the folder blade and the paper continues through the machine.

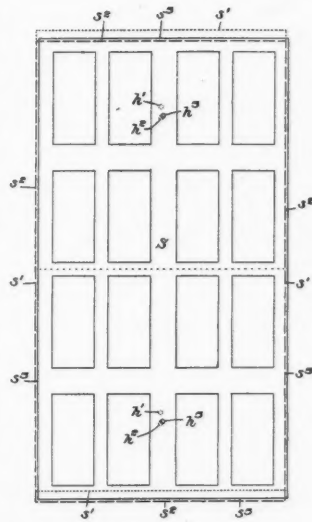


Fig. 16.

The position of these slits is shown in Fig. 1 of the first article. The cutting rules should be locked in the margins, each about $7\frac{1}{2}$ inches away from the first fold.

Some Chambers folders are also equipped with pointing devices which operate in conjunction

with slits, while others have the mechanism shown in Fig. 15, which registers the sheet by holes or perforations in the sheet. The position of these holes is shown in Fig. 16. The edge of the sheet (S) at the bottom is the guide edge. The dotted lines (S^1) of the edges of the sheet and of the holes (h^1) indicate the position of the sheet and holes when pushed inwardly, to the full extent, and the broken lines (S^2) and (h^2) indicate the position when retracted to the full extent. In both of these positions the forward edge of the sheet to the left will be against or close to the stop bar and the bottom edge against or close to the closed end of the guide plate. The "pointed" sheet is fed to the machine in the usual way. There are two vibratory pins (35) operated by cams and the mechanism in connection, illustrated in Fig. 15. While the side-guiding or adjustment of the sheet is taking place, the roller (24) of crank arm (23) is riding upon the high part of the cam and consequently the pins are in an elevated position. As the cam continues to revolve, the roller will gradually ride on the low parts and the pin-carrying shaft will rock forward by the force of a spring and so depress the fingers which carry the registering pins until the latter enter the holes in the sheet. Simultaneously with the downward movement of the pins and the crank arm, the roller ascends to the high portion of the cam and causes the shaft to be drawn outwardly against the stress of the spring. The sheet is shifted laterally to the same extent. The nipper releases its hold on the sheet immediately before these two movements take place. Thus the sheet, otherwise entirely free, is now held in place and controlled by the register pins.

The theory of adjusting the folder blades must be thoroughly understood. They should be set so that they will just pass the sheets between the folding rollers. The operator should exercise care to prevent the knives from entering too deeply between the rolls. Every knife must be absolutely parallel and central with the folding rollers. In the first place, they must be parallel with the rollers, and secondly, they must be exactly between the one roller and the outer circumference of the tapes on the opposite roller. (See "corrections of common difficulties" in a succeeding article.)

The sheets will be delivered into the adjustable packing box directly from the folding rollers at the fourth fold. It is advisable, when four-fold work is being delivered, to raise the chute for guiding the three-fold sheets through the rollers. When the folder is equipped with the extra set of folding rollers parallel to the third fold, or when straight three-fold or sixteen-page work is being folded, the knife for the parallel fold should be held up by the hook placed for that purpose and

the guide or chute lowered so as to pass the three-fold work through the rollers into the packing box.

If any difficulty is experienced in the general timing of the machine, it will be in the parts that control the first fold. After the first fold, the timing is but a simple matter. The distance between the folding rollers, where there are tapes going around one of them, should be about one-tenth of an inch. On the fourth-fold rollers, however, where there are no tapes that have to be regulated, the rollers should be set so that they will just bite the sheet sufficiently to give it the desired pressure.

The slitters consist of a sheet-slitting tool in combination with one of the fold rollers, which is carried automatically to and from the roller and timed to come in contact with the sheet immediately or soon after the sheet has been delivered to its position for passing between the fold rollers, thereby slitting the sheet from the roller to the edge of the sheet as it passes through. When it is desired to prevent the slitting of the sheet, the operator presses against the lever while the arm is in its elevated position. The lever is thereby caused to throw the arm back and thus prevents the slitter carrying arm from descending and slitting the misfed sheet, which is thus saved and may be subsequently folded by hand.

NOTE.—The next article of this series will show how to add extra folds for parallel work, how to make changes from one class of work to another, eliminating folds, the adjustment of perforating devices, and preventions and corrections of common difficulties.

(To be continued.)

EFFECT OF GOVERNMENT INSPECTION ON GERMAN PAPER TRADE.

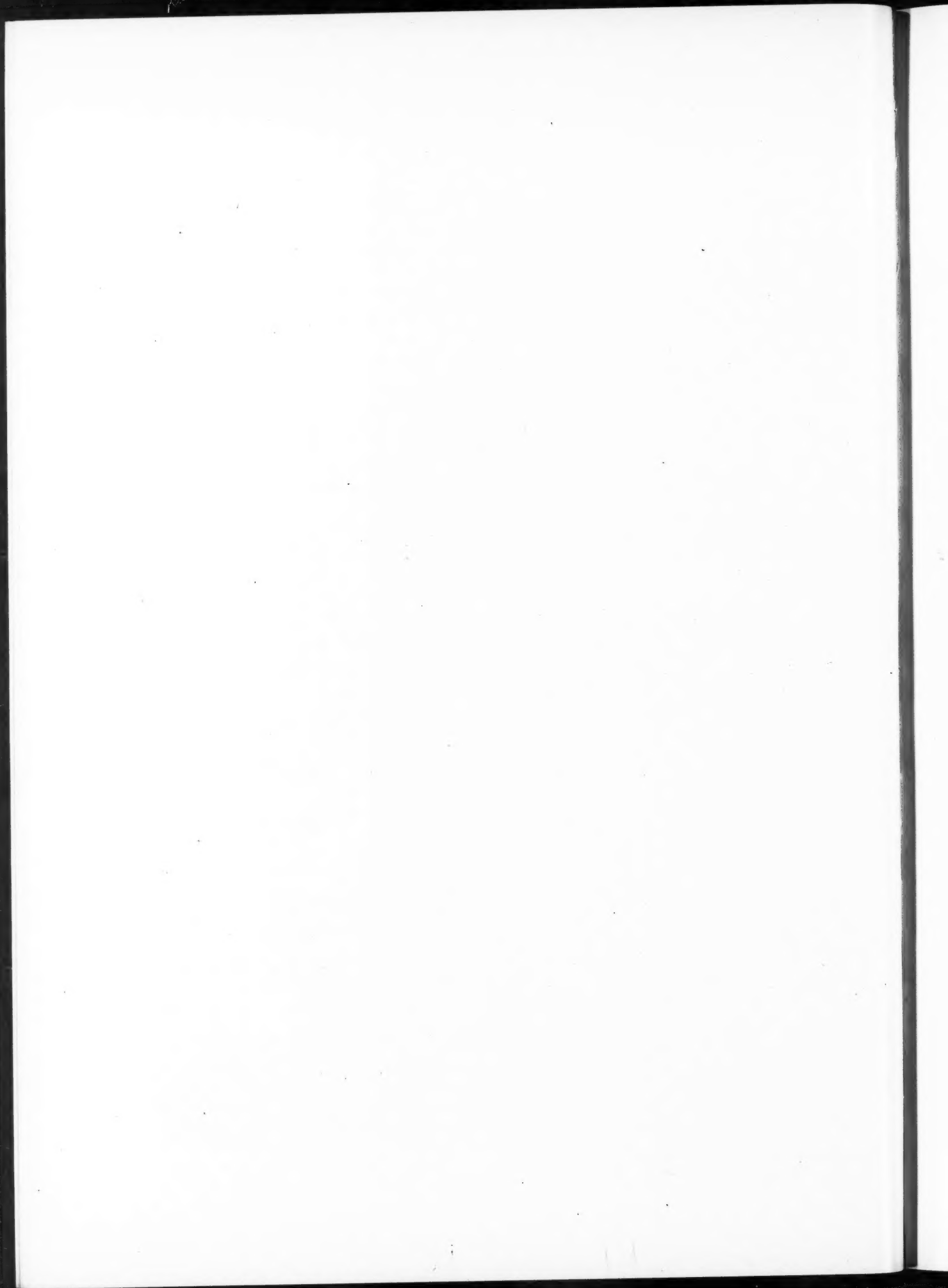
In his report on the German paper trade industry and export trade the British Consul-General at Hamburg (Sir William Ward) writes as follows: "The most important branch of the paper industry of Germany (like that of other countries) is the manufacture of news paper on rolls. In the year 1900 a cartel was formed by twenty-nine of the most important German mills producing exclusively printing paper for newspapers, with a view to controlling this branch of the paper industry. The principles upon which this cartel was formed were firstly to regulate the amount of annual output, secondly to fix the prices proportionate to the costs of production, whilst at the same time—whenever a falling-off sets in as regards the home demand and production can not be restricted—to export the surplus output to foreign markets. The price at which printing paper is offered for export under such conditions is, as a rule, from ten to fifteen per cent less than the home trade price; when the wholesale export dealer at Hamburg, for instance, gets for 19 or 20 pfennigs (per kilometer) what is sold at 22 or 23 pfennigs in the home trade." In concluding the report, Sir William Ward remarks that competent authorities are of opinion that one of the causes which have chiefly contributed toward raising the quality of German paper, and in consequence toward extending its production and sale in such a remarkable manner, has been the establishment of the well-known official paper-testing institute at Gross Lichterfelde, near Berlin.—*Printers' Register*.



CATALINA ISLANDS

COLOR PLATES AND PRINTING BY
THE UNITED STATES COLORTYPE CO.
DENVER, COLO.

PRINTED WITH PHOTO CHROMIC COLORS
MANUFACTURED BY
THE AULT & WIBORG COMPANY,
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Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

VIII.—MUSIC.



HE baked clay tablets of the Chaldeans, the incised inscriptions of a later period, the mystic symbols of the old Coptic priesthood, the manuscript musical notations of the epoch just preceding the advent of printing, the engraved wooden blocks of the early part of the fifteenth century, the crude musical printings from movable types of the latter half of the same century, and later improvements in musical letterpress, electrotyped plates, engravings on copper and steel, lithographic printings and impressions from process engravings — these mark the transition in musical notation from antiquity to the present time. The transcription of tribal songs by primeval man is as ancient as the first crude hieroglyphic notations of speech. In 1851-1854 Leonard Homer, a member of the Royal Society of London, attempted to measure the antiquity of Egypt by the alluvial deposit that forms the Nile valley. His numerous excavations along the parallel of Memphis and between the Arabian and Libyan deserts unearthed fragments of musical notations, baked in pottery, which were inscribed more than twelve thousand years before the Christian era. In these prehistoric musical notations the staff consisted of a single line scratched in the clay. Inflection, or the rise and fall of the voice, were marked with a single wave line which ascended and descended above and below the staff line through its entire length. Time and rhythm were regulated entirely by the predominating voices of the chiefs and leaders.

From the Roman era, up to the reign of Pope Gregory, a form of notation was in vogue which bore the name of Boethian, an ancient philosopher. It was composed of the first fifteen letters of the Latin alphabet and represented the following sounds: (Fig. 1.)

Gregory simplified this notation by reducing the number of letters to seven; and the employment of small letters and double letters made it possible to represent the entire musical scale. (Fig. 2.) The work of Gregory and the establishment of the Gregorian chant brings us to the end of the period of early music. There were numerous changes in musical notation from the seventh to the eleventh century; then, gradually, a style of writing called Neumes came into use. Manuscripts of this character date from the ninth century. The signs of inflection were placed at various heights under the text and the distances which separated them indicated the intervals.

Changes and alterations rapidly followed each other; the imaginary line was replaced by a real one, the neumes became more exact, and finally letters were placed at the beginning of each line, indicating upon which the notes of the same sound were to be placed. The characters have reached their present form through the various stages shown in Fig. 3.



FIG. 1.

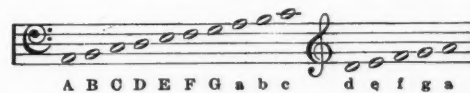


FIG. 2.

A facsimile of Handel's music manuscript from his original overture to "The Messiah," together with the signature of this noted composer, are reproduced. (Figs. 4 and 5.) This lends some idea of the character of musical notation in the first half of the eighteenth century. Fig. 6 is an excerpt from manuscript executed by the great master, Ludwig Von Beethoven, at the close of the eighteenth century.

Attempts were made to represent song typographically at the very dawn of the art of printing.

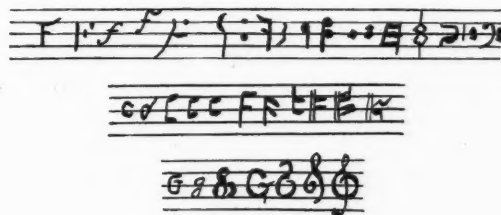


FIG. 3.

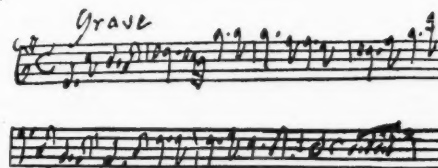


FIG. 4.

In 1473, Hans Froschauer used wooden blocks on which the characters had been engraved. Before this the staff alone had been printed and the characters were added by hand. In 1482, Scotus, a Venetian printer, devised a scheme by which he was enabled to print the staff at one impression and the notes at another.

Credit for the first effort to print music from movable type at one impression belongs to Erhard

Oeglin, of Augsburg. Copies of his work, dated 1507, are the earliest specimens of music printed from type now in existence. He used characters on which were both the notes and the staff lines, the same principle which is employed at the present time. The early form of printed notes was square; this was followed by a diamond or lozenge shaped note-head, and toward the latter part of the seventeenth century the present round shape was introduced. The earliest specimen of printed music in England was executed by Wynkyn de Worde in 1497. The earliest American music printing in an English office was done in 1770, when the New England Psalm-singer, or American Chorister, was printed in Boston by Edes & Gill. Christopher Sauer was, however, the earliest on

George Frideric Handel

Fig. 5.

this continent. He issued a hymn-book at Germantown in 1753. This was in German. The credit for the first work in music has generally



Fig. 6.

been given to Isaiah Thomas, who published "Laus Deo" at Worcester in 1786.

A few months of the writer's apprenticeship, in 1887, were served in an old music-printing office in Hellertown, Pennsylvania. This shop was established in 1846, by Thomas R. Weber, and the equipment consisted of music type and cases brought from an old shop in Germantown. I have since been informed that much of this material formed the original outfit which was brought to America from Germany by Christopher Sauer, more than a century before its advent in Hellertown. I remember working on an old music case which contained names, markings and jack-knife dates of 1790 and thereabout. I believe this material is still in existence.

A knowledge of the rudiments of music is essential to the correct composition of music type; for, unless the compositor is acquainted with the relative time-values of the notes and rests he can not space them properly. The manuscript copy is given to the compositor, with directions regarding the dimensions of the page required and the size of type to be employed. He counts the number of measures in the piece, and allots to each measure the amount of ems in length which the page will

permit, so that there shall be a general equality of space throughout the piece.

In instrumental music, and in pieces which are not interlined with poetry, the compositor will set two or more staves simultaneously, ranging the leading notes in the lower staves precisely under the corresponding ones in the upper staff; that is,

MUSIC UPPER CASE.

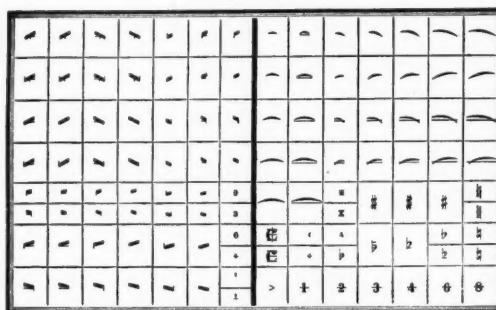


Fig. 8.

a certain amount of space in each staff, in a brace, must contain the same amount of time-value. Where lines of poetry are interspersed, as in ballads and in church music, the staves are necessarily set singly; and in composing the second, third and fourth staves the printer must constantly refer to the first, in order to make the staves correspond.

In vocal music most of the notes are on the staff and not above or below it. Length of sound is indicated by the openness of the note and the number of its terminations, the black notes with many hooks above or below being the shortest. Certain marks are used to indicate naturals, flats, sharps and ties, these being placed among the

MUSIC LOWER CASE.

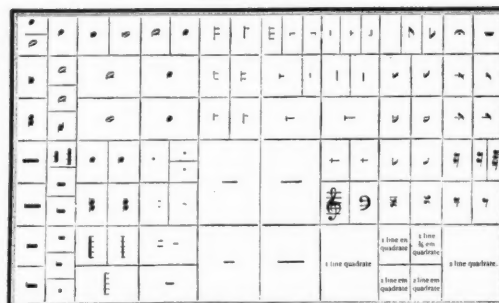


Fig. 9.

characters on the staff. Above the staff are the directions to the player or singer, sometimes in arbitrary characters, but more often in words, as "*affetuoso*," "*largo*," "*piano*" or "*crescendo*," Below the staff are the words, which are spaced and divided so that they come exactly below the notes to which they relate.

The length of time which a note should sound is a very important part in music composition. The length of a note is indicated by its form, and each of the smallest combinations is separated from the following and succeeding groupings by bars. The space between one bar and another is exactly the same in time, but it may be divided up differently. All notes being divisions of a whole note by two or its squares, the whole of the notes in a bar, added together, result in the same value. In this way, or by counting up values, errors in writing the copy can be detected.

A good compositor will be careful to make the lines overlap each other, brickwise, and not allow a joint to fall directly under another. Books set in the last-named style look slovenly, and the breaks in the lines have the appearance of hyphen leaders. The compositor should be careful to make the stems of all the notes in a page of the same length, except in grace notes, which should be about half as long.

The construction of music characters is a most difficult branch of typefounding, from a mechan-

are still used by some music publishers; and pewter is a favorite metal with the English music engravers. When pewter is used, the lines are drawn with a graver and the notes are driven in afterward with a punch. The text is executed with letters stamped into the plate one at a time.

Music printing by lithography was the most extensive process in use for a long time, until the development of successful experiments with a combination of tool and process engraving on zinc plates a few years ago.

The Inland-Walton Engraving Company, of Chicago, has brought the zinc music plate up to a high state of perfection.

See p. 231

(To be continued.)

[illegible]

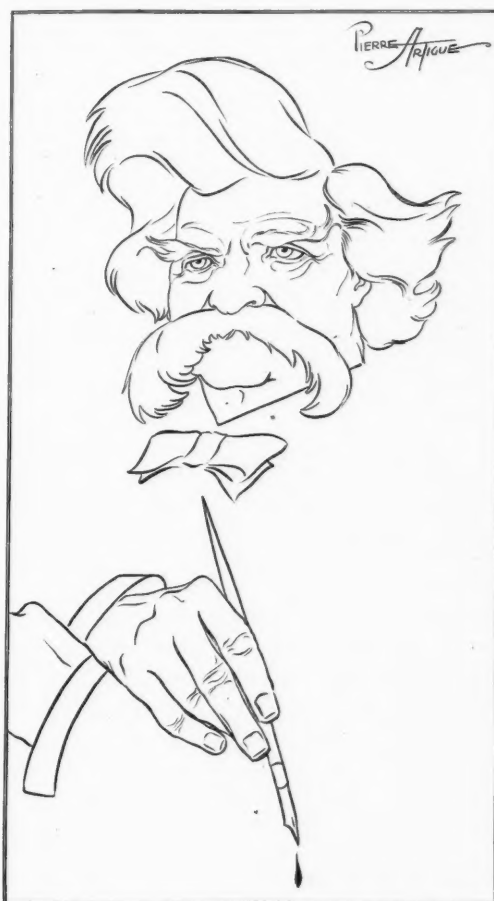
Fig. 10.

ical point of view. It requires skilful and patient work, together with the most accurate methods of securing measurements. Music type is a combination of metal characters and brass rule designed and constructed to work together in accurate alignment, in height and in set.

Music typographers occasionally design a series of notes for which special matrices are ordered from the typefounder. These matrices are usually held as private property and the type made therefrom is never sold to the trade.

The MacKellar, Smiths & Jordan Company, of Philadelphia, were the pioneer music typefounders of the country, but to-day The American Type Founders Company is the only foundry which makes a complete series. A full font of characters and the case layouts are shown in Figs. 8, 9 and 10. Recent improvements in the Linotype make possible the composition of music on this machine.

Steel and copper engravings, though expensive.



ONE OF THE DIFFICULTIES, SURE.

Writing of the problem of apprenticeship, a correspondent of a London newspaper says: "I happened to be talking over this subject with a relative of mine a few days ago. He is a printer and general stationer in the city, with a factory employing some one hundred hands. He says he has given up trying to get apprentices. Parents expect their boys to earn 8 s. or 9 s. a week directly they leave school."

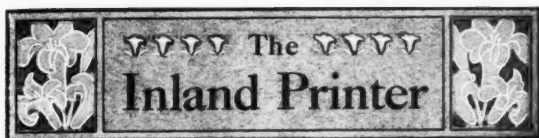


Engraved by The Inland-Walton Company.

SPRUCE TREE, COOS COUNTY, OREGON.

Eleven feet in diameter, or 33 feet circumference. Some of the trees are over 45 feet in circumference.

Photo by Ernest A. Stauff. Courtesy H. J. Crippen, Coquille.



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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

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EDITORIAL NOTES.

WAS it irony or ingenuousness that caused a man to describe himself for "Who's Who" as a "blacksmith and owner of a printing-office?" Perish the thought he should be so dull-witted as to think such a description would place him in a unique position.

DAME FORTUNE still smiles on one of us occasionally. Mr. J. P. Nannetti is, or was, a compositor on a Dublin (Ireland) paper, and for some time has been a member of Parliament. As there is no payday for legislators over there, this certainly was in one sense a rather lean take. The people have, however, just handed Mr. Nannetti a nice fat one, in the shape of the Lord Mayorship, which pays about \$18,000 a year. His Lordship can now "stay in" the jeffing till the stone crumbles, without fear of Her Ladyship wanting to know what became of the wages this week.

ONE of the silent changes in craft affairs, evidently overlooked by opponents of the eight-hour day—especially those who said their employees did not desire it—was that control of the International Typographical Union has passed into the hands of book and job men. Machines in newspaper offices, conditions and combinations which prevent the multiplication of newspapers, while commercial and book printing has enjoyed a natural expansion, have brought this about. The official estimate is that but forty per cent of the membership now finds employment in newspaper offices. That the Union has made wonderful strides in the past few years was palpable, but it required a deep look under the surface to ascertain that almost all that growth was of such a nature as to enhance the Union's effectiveness in a book and job room war.

IN speaking of the passing of an employing printer, whose business was limited, the chronicler says deceased was "too tender-hearted to be a commercial success," as a hard-luck story was always accepted in lieu of payment of a little bill. It was a fatal weakness, opines the writer, but because of it he bared his head as the tender-hearted one's body passed in its last procession. Business principles are oftentimes harsh and always inexorable, and those in trade must adhere to them if they would extract from life the best there is in it. There is a ring of the pathetic in the obituary note referred to; but at bottom the note is false. If the kindly man had applied with fairness and firmness business principles to his business and prospered, who can say how many he might have helped in various ways with the accrued wealth?

Not the least grateful might be some of the debtors whom he would have forced to pay up. There is seldom real benefit in laxness.

THE INLAND PRINTER is not blind to the defects of trade unions, nor has it hesitated to criticize their inefficiencies or condemn wrongs done by them. It has never, however, so lost its mental balance as to condemn this very human institution because in its fallibility it has erred and allowed a few weeds of abuse to flourish in its wonderful garden of good accomplishments. Considering their opportunities, their mental equipment and the irritating and formidable character of the opposition encountered, trade unions have—judged by the standards applied to other organizations—won a creditable record. Perhaps the greatest abuses have come from the incompetence, corruption and cowardice of some of its leaders. Of these men the world has heard volumes—mainly because of their being exceptional. Of the others little is vouchsafed us; yet to them is due much of what is admirable in their movement. In order to be of the best possible service to his constituents, a union official must have some knowledge of the employer's point of view, and once that is acquired, the most rabid lose some of their crudities and soon become the sources of much sage advice to the high privates. This sort of leadership fathers wisdom of the kind which is clipped from the official journal of the bookbinders' union: "Our policy should not be one of antagonism to our employers, but, on the contrary, to secure conferences with them, and, through negotiations, conciliations or arbitrations, bring about satisfactory results. A strike should not be resorted to until success is a certainty. Work, and work hard, for that efficiency in management; put your leading minds in the positions of trust, so they may steer the ship of labor clear of the danger spots which have threatened and are still threatening destruction to the hopes of millions of the sturdy sons and daughters of toil. It will require concentrated action and the finest kind of management if the mission of the labor movement is to be realized."

That emanates from a man whose preëminence in his craft is due to his rock-ribbed unionism, and is impregnated with reasonableness and wisdom. The practical lesson is, that if an employer feels he is unjustly treated and yearns for the "square deal," he might do worse than reason out his case with the much-abused and misunderstood union official. Many successful employers have found peace of mind and some profit in treating union officials as rational beings promoting the true interests of their people, and not as ignorant, narrow-minded, hold-up men.

HENRY GEORGE, JR., ON UNIONS.

IN his work, "The Menace of Privilege," Henry George, Jr., in making out his case against privilege, or for a tax on land values, reviews the industrial situation as represented by the relations existing between employers and employees. As the purpose of this article is to show one view of labor unions, and their work, it is necessary to state something of the author's general attitude. In a word, Mr. George sympathizes with the purposes of unions, but assumes a position of kindly tolerance toward the machine itself, being less hopeful of appreciable good through such methods than is the average economist of the capitalist schools. This author denies that there is bitter and inevitable antagonism between employers and employees under natural conditions; unjust privilege monopolized by the few has been pilfering from combined product of the two. The theft is so skilfully done that employer and employee can not see it, but in their rage are blaming each other for taking an unfair share. Whether a conflict be born of ignorance or not, the combatants must have weapons, and so Mr. George accepts the union as a necessary evil until enlightenment shall come to employers and employees. The author is frequently referred to as a Socialist, which he is not; rather does he represent the school which will be found combating socialism at the last ditch, and the existence of which has had not a little to do with the comparatively slow acceptance of socialistic ideas by English-speaking people.

Agreeing with Lincoln that capital is the offspring of labor, Mr. George points out that monopoly is not capital, as it adds nothing to the power of production, but deals with distribution—is an appropriation, not a producer—and robs capital as well as labor. Not only is this difficult of ascertainment, in our complex state of society, but it is intentionally obscured by the beneficiaries for various reasons, one of the results being "all capitalists are thought to be against all laborers." The only hope of redress apparent to the latter is organized resistance to capital, with the strike and the boycott as the weapons of the workers, with the alternative of wage agreements. Strike or boycott wars are declared to be no better than fights in the dark, which would seem to be severe condemnation, though doubtless Mr. George supports the strikers in most conflicts. The analogy is not nearly so gloomy for the workers as that of many labor leaders. The ostracized Debs likened a contemplated strike of railroad employees to a struggle "between empty stomachs and full bank vaults." The fact remains that all the terrifying and picturesque similes of friend or foe do not prevent the workmen from voting for a strike when their "blood is up."

The arguments of unionists for admitting to membership men of inferior skill and in establishing a minimum wage are admirably put. "These demands" (wages), Mr. George makes the unionist say, "are based upon the average abilities of our whole number. They are relatively below some men's abilities, relatively above others. The strong make concessions for the sake of including in their ranks the weak. Otherwise, being left out

between himself and the inferior union workmen that might possibly exist if conditions of employment were free and there was an abundant demand for labor, yet it seems clear that this superior workman actually gets more with a union under the present circumstances. Without unions, competition in the present limited state of employment would have reduced the mass of laborers to a far lower status than they have to-day."



AN IDEAL CAMP, ISLAND LAKE, ALGONQUIN NATIONAL PARK.

GRAND TRUNK RAILWAY SYSTEM.

Photo by J. W. Swan, Montreal.

of the organization, the weak would be forced to seek employment for themselves. They would underbid the union rate, and, to that extent, lessen the effectiveness of the union demand. Therefore we embrace those weak ones and reduce our scale accordingly." He shows that this in a sense seemingly operates to the disadvantage of the expert workman, if those less skilled were to form a union and go on strike, when the expert would get scarcity prices. But if there were no organization, the expert would receive merely competitive wages, so Mr. George's unionist concludes that "while the superior workman in going into a union lessens in point of compensation that distance

Mr. George regards the "closed shop" and some other union practices as invasions of natural rights, but takes care to turn the shield and make clear that laborers are not governed by natural conditions; if they were there would be no unions. The customs incompatible with the recognized rights of persons and property are defended on the same grounds offered when a man is drafted unwillingly into the army, or dispossessed of his goods in case of famine, or has his house blown up to stay a city conflagration—that the infringement subserves the public good. Thus we see trade unions are essentially warlike organizations, for without ability to fight they are as useless to

their members as an army without guns or ammunition.

Mr. George scents danger in the steady centralization of unions that has been going on for some time. But, after all, the real fear is the increased opportunities centralization gives for the elevation of corrupt and incapable men to office. In dealing with the mooted question of whether wage agreements do not result practically in combinations to mulct the public, the author's comments may serve to soothe the consciences of such followers of the printing trades as entertain doubts as to the ethics of such an act, as well as enlighten those working under such agreements who have been looking in vain for their share of the much-talked-of plunder that is said to be extorted from the public. According to Mr. George, these agreements operate as hold-ups when they are made between highly organized unions and employers in the enjoyment of some sort of monopoly. In such instances they are in reality merely guaranteed against strike or other interferences, while the monopolists "ply a purse-filching trade against the public." In competitive businesses, agreements with unions are not plundering adjuncts, for the reason that competition prevents any but the loosest form of organization among employees. The unions, however, make no fine theoretical distinctions, doing business with whomever they may, in the printing trades entering into agreements with book and job employers who are cursed with cut-throat competition, or with newspaper publishers who are in the enjoyment of practically monopoly privileges.

After sketching the methods adopted to circumvent the unions—from the organization of bands of strikebreakers to the extreme citizens'-alliance actions in Colorado a year or so ago, Mr. George says that while they may in some places, and for a time, break the power of trade unions, out of the reaction will surely come more closely organized and more aggressive organizations. This suggests to the printer the query whether the campaigning and threats of the anti-eight-hour people did not do more to make the union men determined than to strengthen their opponents. But, much as he dislikes industrial strife—in his opinion misdirected and of little benefit—Mr. George prefers it to industrial peace through collective bargaining between monopoly employers and organized laborers. He pictures them as two armies quartered on the people, who will eat the substance of the nation, even if the division be unequal.

The attitude of the courts toward the privileged ones and labor is gone into fully. In Mr. George's opinion, history justifies Thomas Jefferson's remark that the judiciary was a "subtle

corps of sappers and miners constantly working under ground to undermine the foundations of our federated fabric." There are many pages reciting cases and incidents which well illustrate why injunctions cease to terrify strikers and boycotters, and why the working classes are filled with suspicion of or contempt for the courts; but there is no need to recount them here. There is interest in what might be called the rise of the injunction in labor disputes, as it demonstrates on what a flimsy precedent the superstructure is erected. In 1868 an English Vice-Chancellor issued an injunction under an act of George IV., enjoining strikers from issuing placards intended to injure the business of their former employer. The judge said there was no precedent, but he thought it beneficial to prevent these men from depreciating property which was "the source of their own support and comfort in life." In other words, the order was issued on the theory that it would prove beneficial to the interests of the men against whom it operated. This judge issued another and similar order, and in time both were cited as precedents to sustain a contention in an insurance case that was taken to the Appellate Court. The three judges of this high chancery tribunal negatived the injunction judge's action, because it was "at variance with the settled practice and principle" of the chancery court, "had no authority in any reported case," and "no foundation in principle." Yet, thirteen years after the repudiation of this original restraining order it is cited as a precedent for the first American "labor" injunction—issued by a Massachusetts court in 1888. Out of this has grown a pile of American injunctions, which the English courts cited as justification for their revival of injunctions, and Canadian judges have taken a hand in the game on the authority of British courts, so that ere long Mr. George expects our courts to cite Canadian judges as sustaining some new kind of restraining order. We all know the law passeth all understanding, but why wonder at the perturbation of workmen when they hear the wisdom and justice of the courts extolled or think them foolish when they express the hope that the injunction fabric will topple over of its own weight?

LABOR.

Labor is the ornament of the citizen.—*Schiller*.

Learning is pleasurable, but doing is the height of enjoyment.—*Novalis*.

The fruit derived from labor is the sweetness of all pleasures.—*Vaubenargues*.

The lottery of honest labor, drawn by Time, is the only one whose prizes are worth taking up and carrying home.—*Theodore Parker*.

Labor is the talisman that has raised man from the savage; that has given us plenty, comfort, elegance, instead of want, misery and barbarism.—*McCulloch*.

COPYRIGHT AND THE PRINTER.

THE fact that there are seventy-five men in the present British House of Commons who are connected with the printing trade in one capacity or another — as proprietors, newspaper men, literateurs, publishers, papermakers and compositors — may possibly have more than a news-item interest for the craft in America. That is a goodly proportion of the membership of the "Mother of Parliaments," and we may be sure they are wide-

passing slightly mutilated plates as broken metal, etc.

The plaint of the American compositor is that the act is not particularly beneficial to him, but his British fellow and his employer are emphatic in their declarations that it is a delusion and a fraud — the instrument of much injustice to them. In the recent election, candidates were "quizzed" on the question, which evidences a determination to make it an issue. The *Scottish Typographical*



A GLIMPSE OF THE MAGANETAWAN RIVER, "HIGHLANDS OF ONTARIO."

GRAND TRUNK RAILWAY SYSTEM.

Photo by J. W. Swan, Montreal.

awake enough to secure a respectful hearing for any measure looking to the advancement of their interests. Judging from comment here and there, now and then, one is justified in concluding that the British printing world is dissatisfied with the existing copyright laws. Our law contains a clause requiring that the type be set in this country before a copyright is granted for a book, while an author can secure similar protection in Britain without having the composition done there. With us the last report was that the wage-earners were wroth at the authorities for permitting the law's evasion through palpable subterfuges, such as

Circular, a trade-union publication, asked candidates on the stump if they were agreeable to amending the law "so that copyright or patent rights shall not be granted unless the books claiming copyright shall be wholly set up and printed, or all articles claiming patent rights entirely manufactured in Great Britain?" One candidate — Lord Roseberry's son — said it was a mere question of protection, and being a free trader he could have no sympathy with such a proposition. If the candidate thought that answer put the troublesome horse in the proper stall, he was much mistaken. The *Circular* avows that it, too, is a

free trader, and the issue is not one of protection by tariff. The *Circular's* views are interesting as indicative of how deep-seated is the resentment at the present treaty. It looks upon the proposals to reform the tariff with disdain, and as "unworthy of the intellectual altitude of Great Britain" and a slur on its legislative maturity; yet it is necessary to fight the foreigner with his own weapons. The *Circular* would not have an import tax on printing, but would compel all those who seek the protection of the copyright law to have their composition done in Great Britain as payment in part for the protection received. The *Circular* eases its free-trade conscience and defends its method of making more work in these words: "As it is a fact of experience that the taxation of imports tends to benefit the few at the expense of the many, we claim for our plan that it benefits capital equally with labor, and it would be no hardship on the protected, as whichever way he looks at it his payment for manufacture would be the same practically as before, while it would force the foreigner to have his patented articles made here, or stand the inevitable consequence of handing them over for the benefit of the British public free of charge, to any who cared to put them on the market, just as our American cousins do now."

If the seventy-five printing-trade members of the House of Commons desire, they may find some way of opening up the copyright question. If they do, there will be much noise by those who delight in lobbyings at the national capital, but it is doubtful if the most drastic change in the law will make much difference to the American printer. It may have the effect of preventing an occasional book being printed in this country, but not enough to appreciably affect the trade at large or in any community. Much was expected of the "type-setting" clause in the existing law, but there has been no definite proof that much was accomplished. And our contemporary, the *Scottish Typographical Circular*, in the event of success, will most likely find there has been a great cry for little wool. Printing is not one of the industries that can benefit greatly by the stimulants which may be doled out by a legislature. "From our political friends and their nostrums and devious ways deliver us," might well be placed among the supplications of the graphic arts.

AN INESTIMABLE BOON.

We are old subscribers to your excellent journal and find it an inestimable boon in our advertising department.—*Stewart Dawson & Co., London.*

DEFINITION OF A CRITIC.

Son—"Papa, what is a critic?"

Father—"A critic, my son, is a person who couldn't have done it himself."—*Bagology.*

THE NATIONAL LEAGUE OF PRINTING PLANTS.

THE numerous and spontaneous favorable comments on Mr. Putnam Drew's suggestion for a national league of printing plants demonstrates the widespread desire for effective organization on the part of employing printers. Many things go to make up the sum total of evils from which the craft suffers, and to proceed on the theory that nothing can be done until the worker is reduced to a state of approaching economic serfdom is shortsighted and absurd. In times past it was axiomatic that if an employer wanted more profit and followed the line of least resistance he depressed wages. It is questioned if such is the case now. What with labor organizations and the general understanding of the laws governing wages, there are mighty moral and material interests to challenge the justice and expediency of low wages. There is even a school which maintains boldly that reductions in wages are invariably followed by corresponding decrements in profits, and that wholesale reductions are bound to result in "hard times." The change of view on this phase of the labor question is illustrated by no persons more clearly than by employers themselves. Time was, and not so long past, when they boasted of the low rate they paid their men and the meager accommodations provided for them. Now employers draw the long bow about the high wages paid and the considerate treatment and care given "their people." Even the anti-union agitators, who protest that labor organizations hinder rather than advance the material interests of the men, do not dare to allege that there is merit in a low standard of labor conditions. To bring them about may be their purpose—the labor people aver that it is—but in deference to the trend of modern public thought they do not make such an avowal.

So an organization of printing-office proprietors that makes antagonism to improved labor conditions its principal aim is bound to have a life of trouble and little lasting compensation therefor. Nothing is so profitless as "bucking" the onward and upward movement of mankind. An occasional individual may make it pay, but not an organization. The *Typothesæ* is a case in point. The circumstances attending its inception put it in opposition to a reduction of the hours of labor. As a rule, it has been dominated by the same spirit during all its life, neglecting all other great craft questions, and it is now where it was in 1887—fighting a losing game, for its officers admit the eight-hour day will be the rule in a few years. Meantime, in other fields of legitimate endeavor, as an employers' organization, the record is barren of notable achievement.

Mr. Drew's plan lessens the possibility of such a colossal waste of opportunity and energy. He

has noted the march of events, and would have printers heed them. There may or may not be profit to employers in low wages. That is not being discussed now; but while depression of labor conditions may have been "following the line of least resistance" forty or fifty years ago, it is not so now. Recognition of this fact and that there are other evils to be remedied, are what make Mr. Drew's plan appeal so strongly to many. The regulation of labor is always important to an employer, partly because it is the vital element in his business; but what folly for an organization to attempt to regulate it by unreasoning opposition, coupled with harassing threats? Isn't it a species of slow torture of the proverbial goose which lays the golden egg?

Mr. Drew hitches his wagon to a star and makes a proposal so ambitious as to cause one to hesitate about prophesying as to its entire feasibility; but there is need of an organization of the people he addresses, and it should be of real value, for it will not lose its sense of proportion and neglect all else for the purpose of solving the most difficult of all human problems — the regulation of the labor question.



Written for THE INLAND PRINTER.

AN INTERESTING OVERLAY METHOD.

BY JOHN SMITH.



IN the January number of the Leipzig "Archiv für Buchgewerbe," Prof. Arthur W. Unger, of Vienna, describes at length a novel overlay method of Lankes & Schwärzler, of Munich. In this system a special overlay paper is used. It is coated on one or both sides with chalk. The supporting sheet is made impervious to moisture, so that the subsequent operations will not throw the impressions made on its chalk-covered faces out of register with the engraving that is being made ready.

If the overlay relief effect is to be made on one side only of the sheet, then paper having a chalk coating on one face is used, and when it is desired to accentuate the overlay effect, paper coated on both sides is utilized.

Suppose an engraving is to have an overlay made therefor, the first step is to place a supporting sheet on the tympan and over this a sheet of highly glazed paper is secured. The engraving having been leveled up, it is rolled up with a glutinous ink — which is then impressed on the glazed paper, with a fairly heavy impression. Over this is laid a sheet of the chalk-coated paper and there-over three or more protective sheets. The press is rotated and the engraving is brought into impression without inking. This produces an "offset" from the glazed paper onto the under face of the chalk overlay sheet.

The protective sheets are now removed and the engraving is again inked, as in the first instance, and an impression is made on the upper face of the chalked sheet. There will now be found two impressions, one on each side, both being in register. The impressed sheet is now placed in a weak acid bath, wherein the uncovered chalk portions are eaten away through the cohesion of the particles being destroyed; this leaves a relief surface which is proportional to the printing area of the engraving.

The chemical reaction on the special chalk coating produces a red discoloration thereof, whereby the progress of the acid action can be easily noted, as the supporting sheet is white in color.

It is desirable that the under-side relief shall not be too sharp. With this end in view, a thin rubber sheet may be placed under the overlay and the relief itself may be rubbed gently with the hand, or a soft brush, while it is in the weak acid bath, so as to destroy the sharp edges.

The overlay when dry is placed on the tympan, in register, and a cover sheet is used as a surface protection.

The cost of a 14 by 20 inch make-ready is given

as 61 cents, including all items, which works out at about $\frac{1}{4}$ -cent per square inch.

This system is somewhat similar to the fundamental principles of M. Schönberg's substitute for wood engraving under the name of "Acrography."

M. Schönberg prepared a chalk block under heavy pressure, so as to bring the particles into close relation and texture. On this he caused an impression to be made in glutinous ink from any existing engraving (when duplicating), or such ink was applied by an artist with a finely pointed sable brush. The glutinous ink served to bind the chalk particles together; thereafter a soft brush was used to gently remove the uncovered chalk particles to the required depth, and the relief so formed was covered with a silicate to hold all the particles against disintegration under the subsequent pressure of making a matrix for electrotyping or the moisture of the paper flong in wet stereotyping.



BEST OF ITS KIND.

I prize THE INLAND PRINTER above everything in the line of printers' periodicals. The best of its kind, it truly is helpful in all the branches of the trade.—J. A. Snyder, Lititz, Pennsylvania.

Written for THE INLAND PRINTER.

THE STUDY OF ELECTRIC PRINCIPLES SIMPLIFIED.

BY A. STAPHE.

NO. I.—SOURCES OF ELECTRICITY.



IN the early days when the Nestor of the printing art — Franklin — was also physicist, he established the identity of atmospheric and frictional electricity. What has been considered at various times resinous, vitreous, frictional, atmospheric, chemical and dynamic electricity is now known simply as manifestations, varying in degree, of the same agency.

The practical printer or processman has to contend with and employ in his multifarious duties static or frictional, chemical and dynamic electricity. Frictional, or preferably called static, manifests itself in the reluctance of paper sheets to leave each other when feeding the same to a press; chemical, when using batteries for bells, telephones or any signaling purposes, and dynamic in the motors that drive the various machines, as well as that supplied for incandescent and arc lamps.

The old nomenclature has been retained so as to make it more easy to divide the subject into its practical classes and thus enable the reader to more easily grasp the relation of the one to the other.

Without going into extended details of its production, it will suffice to say that static electricity is ordinarily that produced by large disk machines that have rotating members, and in contact with one or more of them, friction brushes which collect the current and lead it to the terminal or discharging points.

It will, however, be desirable to describe its characteristics. On a stack of paper that is being fed into a press, if the air is *very dry* and somewhat cool, the production of static electricity with its attendant attraction of one sheet for another is produced by the friction of the sheets against the feeding board and the hands of the feeder.

If a number of sheets of paper are placed in a pile and the upper sheet briskly rubbed with a handkerchief and then quickly removed from the pile with the other hand *only*, a sharp crackling sound will be heard, and if this is done in a darkened room, the crackling will be seen to be caused by electric sparks. If the sheet is held near a wall, it will adhere to it for some time, and if held near one's face, a feeling as though cobwebs were being rubbed against it is felt.

The law of this kind of current, which is of high pressure and small quantity, is expressed in this way. Things electrified positively (+) repel each other, and things that are negatively (—)

excited also repel each other; but if one thing is + and the other is —, then they will have an attraction for each other. In short, when things are electrified in the *same* sign they repel each other, and when of an *unlike* sign they attract.

When there is no electric manifestation, the forces are said to be in equilibrium, or normal, but as soon as excitation takes place, the exciting cause destroys the normal condition, collecting little by little on the thing excited a charge of +

Chemical electricity, so called, is produced in suitable jars, whether of glass or hard rubber is immaterial. The form ordinarily used is known as an *open circuit cell*, one from which the current is required only at intervals and *not continuously*. In the most ordinary form a carbon center is supported from an insulating cap which rests on the top of a jar, the insulation serving to *keep separate* a zinc rod that is also supported from it. A solution of sal ammoniac and water is placed in the



AT THE PORTAGE, ALGONQUIN NATIONAL PARK.
OTTAWA DIVISION, GRAND TRUNK RAILWAY SYSTEM.

Photo by J. W. Swan, Montreal.

electricity (plus or *more* than normal). At the same time, while this is increasing, the exciting cause is having its normal condition changed to one of *less* value or negative or minus (—) sign. The one condition being more (+) and the other less (—) than normal. The greater the divergence from the normal, the more pronounced will be the pressure or the tendency to equalize the condition of stress that exists; hence the production of sparks as the collection of positive (+) or *more* pressure on a given surface reaches a point where its capacity is no longer sufficient to hold it, discharges or leaps across to a point of *less* pressure, thus equalizing the strained relation.

jar and the carbon and zinc placed therein. In a short time, if a wire be secured to the carbon and its free end touched quickly and but for a *moment* to the zinc, a tiny spark will be noticed; or if another wire be fastened to the zinc and to a bell, and the other wire touched to the other connection of the bell, it will ring so long as the wires or the *circuit* are not separated from the contacts, showing that a current of electricity is present in the wires and the bell. It leaves the battery from the carbon, passes along the wire to the bell, through the wire which forms the magnet of the bell and along the other wire to the zinc and through the solution to the carbon, and so on around and round

so long as the wires are not disconnected. While this is taking place it must not be supposed that all of the noise produced is gotten *for nothing*, or without using up any substance. The zinc is being consumed much or little, according as to whether the bell requires more or less current to operate it.

Dynamic electricity is that produced by a dynamo, in which coils of wire wound lengthwise of a shaft are rapidly rotated between the ends of large magnets. The action when causing the wire coil to cut *across* the magnetism that is passing from one end to the other of the magnet produces a drag to the free rotation of the shaft, even though the coils of wire do not touch the magnet ends (called pole pieces) at all.

To overcome this drag requires power, and an engine or other means must be utilized to drive the coils of wire at a rapid speed.

A curious phenomenon results; as the wires cut *across* the magnetism and the engine overcomes the drag there is produced in the *moving* wire a current of electricity whose pressure is greater the more rapidly the wire is moved.

This kind of a current will supply lights or motors, and in the following lessons we will point out in the simplest manner possible the kinds of circuits, etc., that are used and the kinds of simple calculations that will enable the busy printer or engraver to become acquainted with this useful agency in its practical applications. What is more appropriate than that present-day disciples of the immortal Franklin in one field should also be familiar with the other, that made his fame as world-wide as did his connection with the graphic arts.

(To be continued.)

ALPHABET OF PROVERBS.

A grain of prudence is worth a pound of craft.
Boasters are cousins of liars.
Denying a fault doubles it.
Envy shoots at others and wounds herself.
Foolish fear doubles danger.
God teaches us good things by our own hands.
He has hard work who has nothing to do.
It costs more to avenge wrongs than to suffer them.
Knavery is the worst trade.
Learning makes a man fit company for himself.
Modesty is a guard to virtue.
Not to hear conscience is the way to silence it.
One hour to-day is worth two to-morrow.
Proud looks make foul work in fair faces.
Quiet conscience is quiet sleep.
Richest is he that wants least.
Small faults indulged are little thieves that let in great ones.
The boughs that bear most hang lowest.
Upright walking is sure walking.
Virtue and happiness are mother and daughter.
Wise men make more opportunities than they find.
You never lose by doing a good act.—*Philadelphia Record.*

Written for THE INLAND PRINTER.

IS A REVIVAL OF WOOD ENGRAVING IMMINENT?

BY ARTHUR OLIVER.



PROPOS of this query one finds tangible evidence that the art is not altogether lost, in fields other than the illustration of mechanical subjects.

Fliegende Blätter, of January 30, 1906, contains two splendid full-page wood engravings (one of which is reproduced here) which are an agreeable change from the half-tones and zinc etchings found on other pages.



There is a subtle charm in these two subjects that is entirely lacking in the other styles of reproduction; a tonal value, brilliancy, etc., that no ordinary half-tone can reach.

The opinion is ventured that the reason for the distinctive characteristics of a well executed wood engraving is to be found in the use of a true mechanical V as against an *approximate* optical V in process engraving.

The gradation from dead black to pure white should be a straight line, showing gray midway between the extremes. This is approached nearer in mechanical engraving than in chemical — hence a truer interpretation.

Written for THE INLAND PRINTER.

BANDING NEGATIVES AND PRINTS TO DETERMINE CORRECT EXPOSURES.

BY AMOS PANTAG.



It is often desirable to speedily determine the correct exposure to give, depending on the grade of plate, subject and intensity of the light. In order that this may be done in a comprehensive manner and on a scientific basis, it is important to consider the economies involved in time and material and the ease of comparative inspection.

The person who desires to know what is the best exposure to make under given conditions does not want to do so at the cost of complicated apparatus or the contribution of a large amount of time, and yet it is important that he should get his information as accurate as possible.

A very simple method, that gives the exposures on a single plate, will suggest itself to any one familiar with camera plateholders; that is, to pull out the slide to various distances. This will band the negative, but will not give the information in such shape as to be utilized, without complex calculations. Ordinarily three exposures are quite sufficient, but the second should be twice the first and the third twice the second, so as to make it easy to judge of the results. Suppose the first was one second, the second would be two seconds and the third four seconds. The first idea would be to draw out the plateholder slide one-third its distance and expose for one second and then draw it out another third and expose for two seconds, and finally withdraw it altogether and expose for four seconds. This plan would give three separate exposures of four, six and seven seconds, a ratio that would lead to endless confusion.

In order that the bands shall be approximately of uniform width, it is well to divide the open space of the plateholder, lengthwise thereof, into three equal divisions, along the upper or lower margins, then withdraw the slide until its inner edge is opposite the first mark and draw a pencil line on the slide along the forward edge of the plateholder frame. Draw out the slide to the second mark on the margin and form a second pencil line on the slide in a similar manner to the first. This will enable the operator to see how far to draw out the slide in each instance.

It is important to observe that the camera must not be moved out of position by reason of the pulling out of the slide partially and then reexposing, otherwise a double or triple image will be formed.

Now, in order to have three bands of one, two and four seconds' exposure, the slide is withdrawn to the first mark and a two-second exposure given; the slide is then drawn out to the second mark

and a one-second exposure made; and lastly it is drawn out entirely and a final exposure of one second is given.

The detail and total exposures are tabulated below. Minutes may be substituted for seconds when required:

	First band.	Second band.	Third band.
In first position of slide	2 seconds.	None.	None.
In second position of slide	1 second.	1 second.	None.
In third position of slide	1 second.	1 second.	1 second.
Total exposure	4 seconds.	2 seconds.	1 second.

Analyzing this table, it is seen that when the slide is drawn out its first distance, the first band receives a two-second exposure and obviously the second and third bands none, because they are covered by the slide. As the slide is moved into the second position and an exposure of one second is made, the first band will receive this one second exposure, in addition to the two seconds already given, and the third band will receive none. When the slide is moved into its third position (entirely withdrawn) and an exposure of one second given, the first and second bands will also receive this one-second exposure in addition to the time previously given.

From the table it is seen that from the shortest exposure, arbitrarily selected, it is easy to determine the others, as follows: For the first band the exposure is *twice the shortest*; for the second band it is the *same as the shortest*, and for the third band, it is, of course, *the shortest*. The resultant time for each band is found by multiplying the shortest time by 2 for the second band and by 4 for the first.

Suppose the greatest time was arbitrarily selected, then the exposure for the first band would be one-half of it, the second one-fourth and the third one-fourth. Suppose the resultant exposure for the middle or second band is arbitrarily selected, then the exposure for the first will be the same time and the second one-half and the third also one-half of it.

From the resulting densities it is easy to select the best time for any given condition, at once, without using three separate plates and performing three separate developments, thus putting into the hands of the operator data upon which to reason as to succeeding steps.

If such a banded negative is used for Velox or other gaslight papers or lantern slides, it will be found advantageous to make three exposures or bands at *right angles* to those of the negative, when the combination of nine varying conditions will be shown on *one* print, which manifestly is more easily, cheaply and quickly produced than *nine* separate prints, besides the results are side by side, making comparative study easy.



From the *Auckland Weekly News*, New Zealand.

Engraved by The Inland-Walton Engraving Company, Chicago.

THE GYPSY QUEEN.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ANOTHER JOINS THE LEAGUE.

To the Editor: MARION, IND., March 17, 1906.

We heartily endorse Mr. Drew's plan to start a "National League of Printing Plants." We know positively that the printers in this neck of the woods need such an organization badly.

Enclosed is our quarter in stamps for the first month's dues. We hope that a thousand others will join this month.
SCOTT PAPER & PRINTING COMPANY.

MR. PUTNAM DREW'S PLAN.

To the Editor: NEW YORK, March 14, 1906.

Enclosed you will find a rough draft I have made of my ideas regarding the National League of American Printing Plants. From all I hear in the East, this league idea has found almost instant appreciation as a possible solution of the long-vexed questions which have troubled the printer-man:

NATIONAL LEAGUE OF AMERICAN PRINTING PLANTS.

A coöperative organization among all owners and managers of American printing plants to promote, in accordance with the plans outlined by Mr. Drew in THE INLAND PRINTER:

1. Better prices for products.
2. The evolution of a universal price scale for printing products which shall give to each producer a reasonable profit for his product and a chance to control his local trade.
3. The establishment of a differential scale of prices to be paid by owners of printing plants for the various supplies they need in the conduct of their business, so that persons not engaged in the printing business will be debarred from the purchase of paper, ink and other supplies at a price equal to or less than that paid by the members of the League.
4. The discussion of the many vital questions pertaining to the printing business and the presentation of such questions in printed form monthly to all members for decision by vote by mail.
5. The elimination from the governing rules of the League of all reference to the labor question as applied to employees of members of the League; that the League shall not in any manner deal with questions arising from disputes between employees and employer; that the members of the League shall assume that such discussion does not belong to the League but to the individuals affected, if any.
6. Membership in this League shall consist solely of owners of printing plants in some part of America, or their official representatives, duly accredited, and that no "supply men" or any other person whatsoever can become a member; that there shall be but one class of membership—ACTIVE—each member entitled to one vote; that no printing plant shall have more than one member or one vote in the League.
7. The dues shall be twenty-five cents (25 cents) each month, payable monthly or in advance.

IN BRIEF

BETTER PRICES FOR PRODUCT—BETTER PRICES FOR SUPPLIES—NO SUPPLY MEN AS MEMBERS—NO DISCUSSION OF LABOR MATTERS—NATIONAL SCALE OF EQUABLE PRICES TO BE RECEIVED FOR PRODUCTS AND TO BE PAID FOR SUPPLIES.

It is intended that each month such questions and resolutions as are proposed by members shall be submitted to all members in printed form by mail, with other data, in the form of a monthly bulletin, the members to send in their votes on the resolutions submitted by mail, a two-thirds' majority to rule.

If you wish to join this League and see if a better condition of the printing trade in America can be evolved thereby, sign the subjoined application blank and send in one or more months' dues, at 25 cents per month.

At the suggestion of Mr. Drew and others, the Editor of THE INLAND PRINTER, Mr. A. H. McQuilkin, has consented to act as temporary chairman of the proposed executive committee and to receive the dues sent in. When

a sufficient number of applications for membership have been received in this initial campaign to indicate a desire on the part of the printing trade to form such a League, then active steps will be taken to formulate the proposition into concrete form. Should the movement not meet with the active coöperation necessary, the money sent in as dues will be returned to the senders.

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Mr. A. H. McQuilkin, Editor THE INLAND PRINTER, No. 130 Sherman street, Chicago, Illinois:

I, The undersigned, hereby apply for membership in THE NATIONAL LEAGUE OF AMERICAN PRINTING PLANTS and enclose twenty-five cents (25 cents) for the first month's dues. I represent the , a printing plant located at , and I am financially interested as owner or part owner of same.

(Signed)

When the man of Bible days was asked how his sight was restored, he simply said: "This one thing I know, that whereas I once was blind, now I see." And he kept repeating it to all inquirers. I can say no more myself. This one thing I know, that whereas most of the employing printers once dreamed that they could lift themselves out of the blind conditions surrounding them through the salve of present trade organizations, that now they see that all such efforts are fruitless. Some form of help other than that at present existing must be had. If this new league will do it or help to do it, what a blessing it will be! "The way to resume is to resume!" The way to test the matter is to try it. I firmly believe that out of it will grow an organization of mighty power for good.

Such excellent suggestions as that made by Mr. Schott in your March number could be taken up and submitted in detail to the membership for vote by mail. Gradually there would grow up a most valuable "suggestion department," which alone would be worth the effort. Furthermore, the league would have the hearty coöperation of the employees, for they would know from the beginning that the new organization was not to be "agin 'em." With this friction removed, the machine would run much more smoothly. Then each member would feel that there was no insidious effort being made by some outsider—supply man or other—to undermine the effectiveness of the plans decided upon.

On the basis suggested, every master printer in America could join the league. The cost is infinitesimal and yet the accumulation of "quarters" each month, were the membership of effective size, would be ample for administrative purposes. The singleness of purpose of the organization should endear it to the hearts of all owners of plants, and will. With a huge membership, transacting its business once a month by mail, a really workable plan for a universal scale could be arrived at.

Personally, I thank the many who have said kind words of me and of the plan outlined.

PUTNAM DREW.

BELETED CONFERENCES.

To the Editor: WASHINGTON, D. C., March 5, 1906.

The fact that printers generally devote too little attention to what is doing in craft circles was brought to notice recently; and they pay dearly and pecuniarily in inconvenience for their inattention. The occasion I refer to was a conference on the eight-hour day between employers and employees. The former had reached the point where they were willing to concede the demand on the step-at-a-time method—lopping off twenty minutes now and twenty more at some future date, and so on. The men said it was impossible—the International Union would not permit them to do so. The other side thought that a rank injustice, totally unlike the customary attitude of the local union. The unionists smiled in a sickly sort of way and said, "It's the law." Rumor saith that of the fifteen to twenty at the conference table not one had a well-defined

notion of how such a condition came about—that the change had to be effected in a revolutionary way.

They hadn't "kept tab" on what the "statesmen" were doing, else they would have known that the treatment accorded the representatives of the Union at the Typothetae convention and the assaults made on the Union thereafter in Chicago and other cities made a fight to the death inevitable. No defeat that could be inflicted on the Union would be comparable to the debilitating effects of a backdown in any particular. The Union was prepared to consider and debate any proposition previous to the onslaught. But some employers said, "No; we will not discuss the eight-hour question in any shape." Other employers noted the drift toward open rupture, smiled at the hot air of the agitators, and said, "Oh, it'll come out all right, anyhow. It doesn't interest me much; if they want fight, let them have it—they'll pay the freight." But these indolent ones are of necessity affected. They suddenly find themselves compelled to give eight hours, without the relief that the Union in the beginning was anxious to give. Employers who found themselves confronted by a stand-and-deliver demand from the Union should know that the men representing them—"their agents"—made any other demand impossible. The employers' true interests appear to have been shamefully betrayed in this movement. Reason would have prevailed, however, if the employers had kept an eye on the proceedings and warned the belligerents of what they were doing.

Had the conferees referred to been well posted on recent craft history, all of them would have known that the step-at-a-time method could not have been agreed to, and all would have been aware also on whose shoulders the blame rested. At the present stage, government through convention or committee seems the only method, and as yet the great majority are inclined to regard it as an easy and comfortable way of avoiding responsibility. We shall learn, however, that convention and committee teams are often composed of wild horses that will surely ditch the wagon if they are not well handled and carefully watched.

By the way, so far as I know, the idea of reducing the working hours gradually—twenty minutes a day—was first advocated by the late Mr. M. J. Carroll, in *THE INLAND PRINTER*, fourteen or fifteen years ago. It was pooh-poohed and generally ignored, but not a few of the "soldiers" of this war doubtless wish it had been adopted.

Meantime, if we have to do business through such an agency as a committee or a convention, it is wisdom to watch our representatives as closely as we do the enemy. One can do you as much harm as the other.

OBSERVER.

AN OBSTACLE TO DEVELOPMENT.

To the Editor: KANSAS CITY, Mo., March 13, 1906.

I am one of those pressmen who have learned the trade in a country town, and on that account I have had a chance to learn the work of a printer in the other branches, typesetting, job printing and ad-setting. I want to learn the Linotype machine, and think I can join the Union. But if I do not make a go of it I may have some trouble in getting back into the pressmen's union again, though I understand that the International Pressmen's Union have an open-shop agreement with the employing printers. It seems to me that the two unions should have some plan of interchange of cards, and not compel a man to kill one of the resources he has to make a living and put hindrances in his way. If the pressman who has a fair education and has picked up enough of the way type should be put together to warrant him in trying to learn the Linotype, his acquaintance with machinery encouraging that hope, it

looks as if the unions should help him in that ambition. If the I. T. U. could let down the bars to pressmen, the I. P. P. & A. U. could reciprocate, for there are some compositors that I know of that might like to take up presswork. I think this would be fair enough and give the men a chance to adjust their circumstances as things change with them. If there is any reason why the unions should not have an agreement of this kind, I would like to know it.

PRESSMAN-COMPOSITOR.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.



SINCE the most momentous question in the French printing world is the agitation for a reduction of hours from ten to nine per day. The national organization of working printers, unlike the national federation of workers, which has boldly pledged itself to obtain an eight-hour working day from May next, is striving to obtain a reduction of one hour per day only, and toward this end entered into negotiations with the Union of Master Printers of France. A preliminary conference between the men's union and the employers' society has just been held with a negative result. The union leaders are certainly disappointed at the outcome of this meeting, for they had hoped that an entente would be arrived at by which the nine-hour day would be secured for May 1, and other reforms obtained at a later date. The eventuality of the failure of this conference has not, however, been overlooked, and the activity which has been displayed by the union for months past is now being doubled. Funds are being increased by a special levy, the entire country has been mapped out into districts to be visited by delegates from the central union, members recently expelled for arrears of contributions are being taken into the fold again at a considerably reduced entrance fee, non-unionists are being carefully looked after, and women compositors are in some cases being accepted in the unions. In this connection opponents of unionism declare that the tactics are not altogether honorable, and that in centers where women form the majority of the workers they are being received into the hitherto exclusive ranks of the males with effusion; where they are small in numbers and unorganized, efforts are being made to turn them out of the trade. The unions can already claim two victories, one at the town of Nantes, where a majority of employers has agreed to the principle of a nine-hour day, and at Rochefort, where the reduction has been obtained in all the printing-offices since January 1. A similar walk-over can not be expected throughout France, and even if obtained, the nine-hour day will only be secured after a keen struggle. In the matter of organization the unions have an advantage over the employers, but there are elements of discord among the workers in the form of non-unionists, women compositors and the "Jaunes," or Catholic trade unions.

AN interesting legal point has been settled by the higher courts in connection with a dispute between employer and employees. At the town of Limoges six compositors went on strike on the refusal of the employer to agree to the tariff and regulations adopted by the printers of the town. The union supported the men, and after some negotiations the office was closed to all union workers. Thereupon the employer brought an action for damages against the union, but lost his case. An appeal was lodged, the employer declaring that Article 416 of the penal code, which declares that "threats of strike by a trade union toward an employer are not illegal unless accompanied by violence, menace or fraudulent manoeuvres," had been violated.

Scenes of disorder, songs and articles against the employer were admitted, but the court found that there had been no menace, and dismissed the appeal. The union order to the men was "leave the closed shop or be expelled from the union"; had "or you will be expelled and we shall prevent you obtaining work elsewhere" been inserted the judicial decision would have been different.

APROPOS of legal matters, a recent decision of the courts has decided who shall have the pleasure of printing the four-page black-bordered circular which custom has ordered

which must be respected even by honorable deputies. In his official capacity of mayor the deputy refused information to the *Echo des Marchés* which was given to rival papers. Thereupon the journal in question brought an action for damages and won the day.

EIGHTY-FIVE original Rembrandt copper plates have been discovered at Paris. The plates, which are for the most part in an excellent state of preservation, were formerly in the Mariette collection, and have for a long time been actively searched for. Among them are such



HOME OF THE SPECKLED TROUT, ALGONQUIN NATIONAL PARK.

OTTAWA DIVISION, GRAND TRUNK RAILWAY SYSTEM.

Photo by J. W. Swan, Montreal.

shall be sent to all your relatives and friends when you are no more. The law makes provision for your interment by charging the commune to make arrangements for burials. This body disposes of its monopoly to one or more contractors, who provide all that is necessary at prearranged prices. At Amiens the funeral contractor not only undertook all the essential work stipulated in the law of 1904, but publicly announced that he had the exclusive right of supplying funeral cards and other extras left by the law to private enterprise. As a consequence, the local printers' association sued the contractor and obtained \$400 damages. The decision will be welcomed by hundreds of small printers in France making a specialty of this class of work, for in other towns than Amiens contractors have endeavored to appropriate the printer's work to their own advantage.

DEPUTY DUFOUR, who is also mayor of one of the towns in his department, has been taught that the press has rights

important works as "The Descent From the Cross," "The Resurrection of Lazarus," and "The Death of the Virgin." No sooner were the plates discovered than doubts were cast on their authenticity, the manufacture of "original" plates by great masters being quite a profession in Paris. *L'Artiste*, which discovered the plates and presented them to the Municipal Art Department of Amsterdam, declares emphatically that they are Rembrandt's originals, supporting its statement by a history of the engravings from Rembrandt to the present day, by comparison of the proofs pulled with those held by the Bibliothèque Nationale at Paris, and by the testimony of M. Bredius, director of the Museum of La Haye.

THE firm of Derriey & Cie are about to deliver to an important Parisian daily newspaper the largest rotary printing-press ever made in France. It is a four-reel double-width machine with four folders, and having an out-

put of 90,000 eight-page papers, printed, inserted, pasted and folded an hour. The size of a single page is 25 by 21 inches, and the height of the machine is 21 feet. At the *Journal des Débats* a new mechanical folder has been installed by Marinoni, which delivers the paper completely folded ready for mailing, entirely abolishing the hand-fold. The journal has made provision for the workpeople thus displaced.

FRENCH newspapers appear to thrive much more readily in Germany than do foreign papers in the land of liberty, equality and fraternity. According to statistics, there are 814 French journals in Germany, against seven thousand odd German newspapers. English journals number 938, Danish 243 and Dutch 180. Nothing approaching this is to be found in France; probably in the whole republic not more than fifty papers—big and little—are printed in the English language, and other foreign tongues are even less numerous.

INDUSTRIOUS little Belgium appears to be troubled with cut-throat competition quite as much as its republican neighbor. At Brussels efforts are being made to eradicate the intermediary who has such a powerful influence in the lowering of prices and the quality of work. As an indication of the absurdity of competition one has but to read the following extract from a Belgium printer's announcement: "One hundred visiting cards, carefully printed on thick ivory cards of the finest quality, in box, lithographed, 50 cents; letterpress, 20 cents; a present of twenty-five card cases is given with each order; illustrated post-cards, 1 cent instead of 2 cents; funeral letters (4 pp. quarto) 80 cents per 100; twenty-five ball posters and 1,000 cards, \$1.40. All printed matter cheaper than formerly; discount, two per cent." The case is certainly an exception, but the unfortunate matter is that instead of allowing such individuals to ruin themselves in the shortest possible time there are always to be found weak-headed printers who will endeavor to follow in their wake and bring loss on the whole trade.

M. LLHUIILLIER, foreman at the Imprimerie Chaix, one of the largest and most important printing-offices in Paris, has been awarded the J. B. Dumar medal by the Société d'Encouragement Pour l'Industrie Nationale. The medal, only one of which is given in the whole of France each year, is awarded to the person who, having entered an important business firm as apprentice, has by his own efforts reached the highest position possible for him to attain, and has an unbroken record with the firm. M. Lluhuillier, born in 1861, was apprenticed in the Chaix printery in 1874, became a workman in 1879, was made a foreman at the St. Ouen branch in 1884, became under-foreman at the central works in 1886, gained a gold medal at the international exhibition in Paris in 1900, and the same year was nominated foreman. In 1902 he received the decoration of the palmes from the National Academy and has lastly received the J. B. Dumar medal at the hands of the President of the Republic.

THE opponents of the National Printing Works—among whom are to be found most of the employing printers of France—have discovered another cause for grievance in the voting of a supplementary \$240,000 for the installation of the new national printery. A first credit of \$400,000 was voted for the erection of the new building, including purchase of the land, but this was only sufficient for the erection of the works. Now that the building is complete, \$240,000 more have to be found for the installation. In this is included \$150,000 for an electric generating station, which is specially attacked by the opponents of the Nationale, for they declare that one of the advantages

claimed for the new site was that electric power could be obtained cheaply from a neighboring station without any initial outlay.

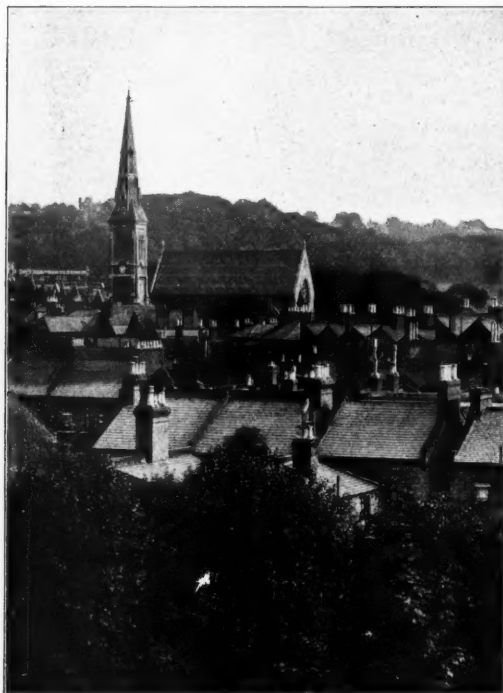
Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



AT the time of writing we have just come through the hurry and bustle of the general election, and printers, papermakers and ink dealers have prospered for a few weeks and made money easier than it is usually made, there being seldom a call for estimates or cutting of prices when posters or circulars for a parliamentary candidate are wanted. It is all over now, however, and Parliament has met and is settling down to its work, the working majority of the Liberal party being the greatest on record. A curious thing at the election just over is the number of seats that have been captured by members connected with paper and print. It is quite safe to say that at least a half of the whole of the new members are in some way connected with printing, papermaking, journalism, or authorship. For the first time in the history of the British House of Commons it has a "Labor" party that consists of some thirty members, pledged to look after the interests of the workmen, and in this coterie there are not a few working compositors and printers, including Mr. C. W. Bowerman, the general secretary of the London Society of Compositors, who has been returned to Parliament for the Deptford division of London; Mr. Frederick Maddison (Burnley), J. P. Nannetti (foreman of the *Freeman's Journal*, Dublin), T. Summerbell (Sunderland) and Mr. G. H. Roberts (Norwich). Mr. G. D. Kelley, the general secretary of the Amalgamated Society of Lithographic Printers, has also been elected as M. P. for one of the Manchester divisions. Besides the working element, there is quite an



LONDON CHIMNEY-POTS.

army of employing printers, papermakers and others in the trade that have succeeded in getting the much sought after initials of "M. P." after their names. In a trade paper there is no place for politics, but it may not be out of place to remark that "protection" has received its quietus, and that "free trade" will still allow American manufacturers to hold and increase the market they have established in Great Britain.

THERE passed away the other day one of the oldest members of the craft in Newcastle-on-Tyne, in the person of Mr. George Bell Beveridge, who had nearly attained the ripe age of fourscore years. He was engaged on the composing staff of the *Newcastle Chronicle* for about thirty years, and during that period he rendered active and useful service to the cause of trade-unionism in many directions. He held the position of president of the Newcastle branch from 1874 to 1877, and in 1879 he was elected branch secretary, which office he occupied with credit to himself and benefit to the association until 1892. In the latter year he was appointed organizer for the North of England and Wales, and in this capacity he accomplished much good pioneering work under circumstances of difficulty such as would have disheartened any one less earnest. Mr. Beveridge was one of the three printers invited to meet the Prince and Princess of Wales (now the King and Queen) at a public banquet given on their visit to Newcastle in 1885. He was one of the earliest workers in the movement to establish the Newcastle Coöperative Printing Works, of which he was at one time manager and overseer.

THE London Society of Compositors has been in communication with the Master Printers' Association regarding certain proposals submitted by the society with regard to overtime work. The representatives of each organization are also discussing, with a view to friendly and final settlement, proposals from the men's society for the fixing of piece rates for Monotype machine composition. A number of alterations are suggested, and it is not anticipated that there will be much friction with the employers, who of late years have always been pleased to accede to any of the reasonable demands of the men.

THE mention of the employers in the preceding paragraph is a reminder that this year the annual conference of the Master Printers and Allied Trades Federation of Great Britain and Ireland will be held at Leeds, in which city the Master Printers' Association has appointed a committee to arrange for the reception of their brethren from all over the kingdom. The Federation meeting will take place in May, and the committee intend to give all comers a right hearty Yorkshire welcome. Among other things, arrangements have been made for a reception by the Lord Mayor; a visit to the machine shops of Otley, the home of the Wharfedale and other printing machines; excursions to Bolton Abbey, Upper Wharfedale, Ripon, Studley Royal, Fountains Abbey and Harrogate, and the usual Federation dinner. These gatherings correspond to those of the American Typothetæ, and as much business and pleasure is crowded into a few days as serves the members with a topic for small talk during the ensuing twelve months.

THE printers of Modern Athens, as Edinburgh people like their city to be called, are up in arms against American copyright laws and hostile tariffs. There is a general condition of discontent and unrest in the trade, and, as one authority puts it, when it is considered that there must be something like \$1,200,000 of wages paid in the year in the printing trade of Edinburgh, this trade can hardly be considered "a small matter." This, of course, includes the wages of the whole trade. What the printers complain of is that books are set up in America and the plates are sent

to this country. To give a specific example of how this affects the trade: Only the other day a printing-office in Edinburgh, after having estimated for a book, the composition of which came to between \$1,250 and \$1,500, had to post the work to America, where it is now being set. This represents a loss of the work of fifteen compositors for twelve weeks, to which extent the men have lost. One of the principals of Messrs. Ballantyne, Hanson & Co., a leading firm of Edinburgh printers, says that the Chace Copyright Act grants copyright to the British author, thus giving him the undoubted advantage of a second market for the sale of his works. But to this privilege is attached the condition that his book shall be printed from type set in the United States. The effect of this arrangement is that when a British author wishes to secure the sale of his book in America he has it set up and produced in that country, and has copies or stereotyped plates sent over to this country free of duty. Whenever such a proceeding takes place, the British printer, who lives under the same laws that have given the British author the privilege of copyright in this country, loses the manufacture of a piece of work which, previous to the American act, would have come to him. What remedy is to be suggested for this state of affairs no one knows, and certainly the Edinburgh malcontents can not influence the legislators of a foreign country to pass acts for their pecuniary benefit, and so they must keep on grumbling or else reconcile themselves to the situation and be thankful that what is their loss is their American brethren's gain.

THE recent deaths of two newspaper proprietors in England have been made more noticeable than they otherwise might have been by the bequests left in their wills to their employees. A lady, Mrs. E. M. Pike, the senior proprietrix of the *Derby Daily Telegraph*, whose estate was sworn at \$250,000, left \$5,000 each to the manager and the editor of the paper; \$2,500 to three other members of the staff, and \$250 to every employee of ten years' standing. Mr. John Feeney, the proprietor of the *Birmingham Daily Post*, has also been a benefactor of his workers, and has left to the newspaper staff, comprising editors, subeditors, reporters, salaried correspondents, clerks and foremen of departments, who should be in his employ at the date of his death, and should have been so employed for at least five years preceding that date, a sum equal to three months' salary each, and to all operators, machinists and other workmen in his employment at the date of his decease and in receipt of weekly wages, a sum equivalent to three weeks' wages. It is not often that one hears of such bequests to the workers, and it is hoped that other employers of labor will follow suit.

A NEW company has been formed in England to acquire the patent rights in a new automatic feeder, which is a German invention. It is of the "suction" type, is said to work very well, and will be manufactured by the well-known Otley firm of Payne & Sons, the inventors and builders of the original Wharfedales. The machine has been called the "Universal Paper Feeder," and a number of orders have already been booked.

At a meeting of representatives of London daily newspapers, and of the National Amalgamated Society of Printers' Warehousemen and Cutters, it has been agreed, as regards hands employed in the publishing department, that the future wages shall be \$7.50 for a forty-eight-hour week of six nights (an eight-hour night with one hour off), overtime pay after eight hours to be 16 cents per hour; the hours to be fixed by the house, and during them the men to do any work about the warehouse. Men thus regularly employed are not to work at other houses. The society

undertakes not to interfere with any non-unionists employed, and the agreement is to run for five years.

THE extensive photoengraving businesses carried on by Carl Hentschel, at Fleet street, London, and at Norwood (where the three-color blocks are made) are about to be combined and formed into a limited liability company, with a considerable amount of capital, and before these lines are in print the new concern will probably be an established fact. The Hentschel business claims to be the biggest in the world solely devoted to the production of printing blocks, not even excepting the United States, which has the

lishers who were responsible for this nefarious condition. They piled up great fortunes upon stolen books.

"We have to-day an international copyright law. But our copyright, *per se*, is still unjust, for it only lasts a certain number of years. Why shouldn't an author's possession of his book last for ever, like a householder's possession of his house? Why, indeed, except that the publishers want the profit.

"When 'Uncle Tom's Cabin' appeared, there was no international copyright, and two British publishers brought out large editions of the work simultaneously. Each



WHITEFISH FALLS, WHITEFISH RIVER, NORTH SHORE OF THE GEORGIAN BAY.
GRAND TRUNK RAILWAY SYSTEM AND NORTHERN NAVIGATION COMPANY.

Photo by J. W. Swan, Montreal.

reputation of producing "the biggest things on earth." It does an enormous business, turns out high-class work, and has had up till now a remarkably successful career, which may be attributed to the energy and "go" of its chief.

A NOVELIST ON PUBLISHERS.

At the Franklin Inn, a literary club, a man in worn, but neat, well-mended garments—a novelist, in fact—was condemning publishers:

"They are," he said, "no good. There was not any international copyright until a short time ago, and if you, an Englishman, spent ten years in writing a masterpiece, I, an American, could steal that masterpiece, publish it in the United States, and get rich on the profits, without breaking any law, and without allowing you a cent. It was the pub-

lication, I believe, consisted of 50,000 copies, and the publishers were scared about their sales.

"The more rascally of the two men hit, in his terror, on a fine device. He advertised all over England that in one of the volumes of his mammoth 50,000 edition of 'Uncle Tom's Cabin' a banknote for £50 had been placed by mistake, and he offered a reward for the note's return.

"By Jove, sir," the novelist added, "this man's edition sold like hot cakes—was all gone before his rival's edition had fairly gotten on the market.

"Such are the methods of publishers. No wonder we artists are powerless in their grasp."—*Minneapolis Journal*.

ENNYHOW, this spelling reform bizness is likely 2 hav
ruf sleding before it gets thru.—*Chicago Tribune*.



BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY.—By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.—By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing, \$1.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, Subscription, Job Printer's. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.—By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. \$10.

ORDER BOOK AND RECORD OF COST.—By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, \$3. Must be sent by express at expense of purchaser.

CAMPBELL'S VEST-POCKET ESTIMATE BLANK-BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STARTING A PRINTING-OFFICE.—By R. C. Mallette. Contents: the Printer as a Business Man, selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, \$1.50.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit should be made on it, what profit is made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM, by Charles S. Brown. A blank-book 11½ by 15 inches, with printed headings, superfine paper, special ruling. It is a classified and *perpetual* inventory system, and informs you of your plant value every hour of the day, every day of the week, every week of the month and every month of the year. No. 1, loose-leaf, for large job or newspaper offices, \$25; No. 2, for newspaper offices only, \$15; No. 3, for job offices only, \$10; No. 4, for small job and newspaper offices, \$10.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; \$3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, \$1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.—By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Pricecutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, \$3.

ACTUAL COST IN PRINTING.—By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office, \$5. Style 2.—Annual Tables for Printers and Binders. Every practical

printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheet for use in annual inventory, have been bound together in convenient book form. \$2.

COST OF PRINTING.—By F. W. Baltes. Contents: Forms—Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables—Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, \$1.50.

A QUESTION.

Readers of this journal will please write out carefully and mail to me opinions on the following question: "If for the sake of convenience and economy, an \$18 man is put on work of a \$6 girl, is, or is not, the cost of production thereby increased, and how should it be accounted on the completed job?"

LINOTYPE COST AND PROFIT.

A printer in the East writes as follows: "I have been much interested in your articles on cost of production, and would be pleased to have your private opinion on what the cost price to me of producing one thousand ems of type of the various sizes specified, and what you figure is a fair profit thereon. The plant is a two-machine one, and inventories at \$8,600, including metal in stock. The productive labor consists of two machinist-operators at \$27.50 each per week, six days of eight hours each. The non-productive expense, based on experience of the past year, is about as follows:

Interest on inventory cost, at six per cent.....	\$ 516
Depreciation on machines.....	100
Depreciation on matrices, general plant, etc.....	150
Rent	300
Power and light.....	150
Machine helper (boy).....	125
Telephone	60
Insurance	90
Gas	120
Hauling, etc.....	50
Metal, depreciation per year.....	100
New metal	150
Miscellaneous	125
Repairs	50

\$2,086

Now, I realize that one great problem in computing this actual cost per thousand ems depends much on condition of machinery and capability of the operators. I think a fair basis for computing the product of my plant of carefully set, corrected and revised matter is as follows: Six and eight-point, at four thousand ems per hour (say thirty thousand a day). Ten-point, about twenty-seven thousand per day. Eleven-point, about twenty-four thousand per day. Naturally, these estimates will vary, but I believe the above is a fair estimate for good work, per eight-hour day. On the basis of the foregoing figures, I would appreciate your giving me your ideas of what the cost price, with fair profit, on the three sizes of type should be; and would also appreciate your opinion on any item of non-productive expense which you think is out of proportion."

Answer.—You estimate your total non-productive expense for a year at \$2,086. There are many small expenses which you do not itemize, but no doubt they are included in your charge of "Miscellaneous" which seems to be very fair.

In order to arrive at the unit cost, you must get the expense down to days or possibly to hours. We will do both. It will not be possible to reduce the items to unit cost, taking the plant and work turned out as a basis, for you will find the cost different on each size of matrix, owing to the variation in output between them.

Your unit cost must be based on three hundred operating days in the year, which is, therefore, \$6.95½ per day.

This is approximately 37 cents per hour, general, or non-productive expense.

Your productive cost per hour is approximately 57¼ cents, delivering to you four thousand ems six or eight-point. Your total cost is close to \$1.45 per hour, or \$11.60 per eight-hour day. Dividing this by your output brings the cost of one thousand ems six or eight-point to 36½ cents. These are, of course, according to the output as stated in your letter, thirty thousand ems, twenty-seven thousand ems and twenty-four thousand ems respectively.

The proper addition to make for profit depends very much on conditions. If you do some productive work

that will be let to the lowest bidder, your margin of profit must necessarily be closer. Your business ought to net not less than twenty per cent on investment.

Your items of depreciation are small, it seems to me. Ten per cent on machines and plant ought to be allowed. There is also some doubt about putting in depreciation on metal and an allowance for new metal also. Your inventory includes metal on hand and this will no doubt be about the same one time of the year as another. Then, too, you no doubt sell some, which repays you for what you will add from time to time, will it not?

For your depreciation, figure ten per cent on your



CACHE LAKE, ALGONQUIN NATIONAL PARK.
OTTAWA DIVISION, GRAND TRUNK RAILWAY SYSTEM.

Photo by J. W. Swan, Montreal.

that is then accounted for, but you leave that item out of your schedule, as also do you the item of taxes. As stated above, you omit many proper allowances from your list, such as reading proof and other office help (bookkeeper, collector and other unproductive labor). Your own salary should be included in the schedule, for the amount of time you give to the business.

Considering all these things, I can not say the figures above are actually correct. The method of arriving at the result is shown, however, and you can easily make necessary corrections.

Profit should be added that will show a good return for the amount of investment and amount of work you market. It is all very well for some to suggest the "one-price" principle, but this can not be carried out satisfactorily in such a plant as yours. Conditions surrounding each job must be considered, and if you are figuring on a large job

machinery and metal equipment—in fact, on your inventory leave out "new metal" (this is really addition to equipment); allow for your own salary and all other unproductive labor mentioned above, and in ascertaining these general expenses avoid taking round-number guesswork, but keep your records so that the *actual* expenditures may be ascertained for any given period.

A BOOKLET.

G. H. Grant, Stillwater, Minnesota, writes: "I am enclosing a sample of a job that called forth a strong argument regarding the price to be charged for same. Will you please give me a conservative price, in your judgment, and greatly oblige a long-time subscriber to *THE INLAND PRINTER*? Five thousand copies; size of stock 21 by 33, costing \$12 per ream; worked four pages at a time on a pony cylinder—because the paper would not cut to advan-

tage to work eight pages — the color on the first page being worked on a Gordon jobber. I would be greatly obliged to you if you would please make your estimate at as early a date as possible, as I wish to convince the customer as to the price, and submit to him the estimate of the best printers' journal in the world."

Answer.— Size of booklet, 3½ by 6, trimmed; eight pages:

750 sheets stock.....	\$18.00
Ink, ½ pound, at 50 cents.....	.25
Wire, 2 pounds, at 10 cents.....	.20
Composition, 7,300 ems eight-point, 10 hours, at 22½ cents.....	2.24
Make-up, 1½ hours, at 22½ cents.....	.34
Lock-up, 3 forms, 1½ hours.....	.34
Make-ready, 3 forms, 3 hours (pressman and feeder)...	1.35
Feeding, 15,000 impressions.....	2.25
Folding—two 4-page forms, 10,000 folds, 8 hours....	.80
Inserting, 5 hours.....	.50
Stitching, 10 hours.....	1.00
Trimming, 4 hours.....	.50
Wrapping and delivering.....	.15
One hundred per cent general expense on productive labor.....	9.47
Twenty-five per cent profit on total.....	9.35

\$46.74

You could have saved time had you run the job in one eight-page form, both in binding and presswork. It is a very neat job throughout and should please your customer regardless of price. You used very fine stock for a job of this kind, which, of course, accounts for the apparently high price you speak of.

PROGRAMS.

One thousand copies; thirty-four pages and cover; size, 6 by 9, upright; type page 23 by 41 ems pica; black ink throughout; inside stock 25 by 38—70, enameled book; cover, enameled one side, 20 by 25—50; side wire-stitched, with glued cover:

2 1-5 reams, at 7 cents per pound.....	\$10.78
½ ream cover-stock, at \$3.75 per ream.....	1.88
Two per cent loss on paper stock.....	.25
Ink, one pound.....	.50
Twenty-five per cent profit.....	3.35
Composition—9,100 ems eight-point, 13 hours, at 18½ cents.....	2.41
24,518 ems twelve-point, 35 hours, at 18½ cents.....	6.48
Make-up—37 pages, 6 hours, at 18½ cents.....	1.11
Lock-up—eight 4-page forms, 4 hours, at 18½ cents..	.74
One 2-page form, ½ hour, at 18½ cents.....	.09
Cover, 2-page form, 1 hour.....	.19
Make-ready—eight 4-page forms, 16 hours, at 18½ cents.....	2.96
Two 2-page forms, 2 hours.....	.37
Cover, one 1-page form, ½ hour.....	.09
Feeding time, 11,000 impressions, 12 hours, at 18½ cents.....	2.22
Hand folding, 12 hours, at 10 cents.....	1.20
Gathering, 5 hours.....	.50
Covering, 5 hours.....	.50
Stapling, 3 hours.....	.30
Trimming, 2 hours.....	.37
Wrapping and delivering.....	.50
2,000 staples.....	.50
Twenty-five per cent profit on staples.....	.13
One hundred per cent general expense added to productive labor.....	20.03
Twenty-five per cent profit on productive labor and general expense.....	10.02

Total\$67.47

You do not give very much information as to your methods and equipment, and I have had to assume much that might not agree with conditions as they really are in your office. However, the method is shown and any necessary changes in the rate paid for labor other than that stated you can readily change yourselves, but basing the

cost on \$10 per week for all work outside of the bindery, the cost will probably come up to that in above estimate.

The same conditions on this business exist in the estimate following, in the case of which much was assumed which might make a great difference in the result provided the conditions were very much different from those on which the estimates are based.

One thousand "History Outline"; S. & S. C. book, 25 by 38—60; cover, S. & S. C., 20 by 25—65; eighty-two pages and cover; size, 6 by 9, oblong; type form, 30 by 43 ems pica; side wire-stitched, with glued cover; all in black ink:

5½ reams, at 4 cents.....	\$ 12.60
½ ream cover, at 5 cents.....	1.63
Two per cent loss on paper stock.....	.28
Ink, 1½ pounds.....	.37
Twenty-five per cent profit on stock and ink.....	3.72
136,500 ems eight-point, 228 hours, at 18½ cents....	42.18
9,030 ems twelve-point, 16 hours, at 18½ cents.....	2.96
Make-up, 67 pages, 17 hours.....	3.15
Lock-up—forty-one 2-page forms, 7 hours.....	1.30
One 1-page form, ¼ hour.....	.05
Make-ready—thirty-eight 2-page forms, 19 hours....	3.52
One 1-page form, ¼ hour.....	.09
Feeding time, 42,000 impressions, 42 hours.....	7.77
Gathering, forty-one forms, 25 hours.....	2.50
Folding cover, 2 hours.....	.20
Stapling, 3 hours.....	.30
Covering, 5 hours.....	.50
Trimming, 2 hours.....	.37
Wrapping and delivering.....	.50
2,000 staples.....	.50
Twenty-five per cent profit on staples.....	.13
One hundred per cent general expenses.....	65.39
Twenty-five per cent profit on productive labor and general expense.....	32.69

Total\$182.70
Additional thousands printed at the same time..... 49.58

EIGHT-PAGE PUBLICATION.

R. D. Wilson, Beattie, Kansas, writes: "Kindly give me estimate on the publishing of one thousand copies of a four-column, eight-page publication on ordinary news stock. Make the price per issue. Probably one-third to be advertising and the balance ten-point type. Labor costs me \$1.25 per day."

Stock, 22 by 32—30, print; run four pages and turn on a Diamond Press; eight pages, 11 by 16, upright; four columns, 14 inches long, to each page; no binding:

2 reams paper stock, at 3 cents per pound.....	\$ 1.80
Ink, 1½ pounds.....	.05
Twenty-five per cent profit on stock and ink.....	.46
Composition—36,360 ems ten-point, 52 hours, at 12½ cents.....	6.60
15,720 ems twelve-point, 22 hours, at 12½ cents....	2.75
Make-up, 2 hours.....	.25
Lock-up, 2 forms, 1 hour.....	.13
Make-ready, 2 forms, 4 hours.....	.50
Feeding, 2,000 impressions, 4 hours.....	.50
One hundred per cent general expenses.....	10.63
Twenty-five per cent profit on labor and general expenses.....	5.31

Total\$28.38
Additional thousands run at the same time..... 3.56

This price is very fair if the conditions are as stated, and I should think it would raise no objection on the part of your customer. Of course, the method of production in your shop is expensive and under different conditions the job could be done somewhat cheaper.

J. EBEN WHITON, St. Charles, Minnesota, writes: "I have been reading your department in THE INLAND PRINTER very closely and am deeply interested in the problems you are seeking to solve. I enclose a folder of twenty pages and I would deem it a great favor if you would give your estimate, in detail, of the net cost of pro-

ducing ten thousand copies. Paper is S. & S. C. book, 25 by 38—50 pound, and cost 5 cents per pound. It was printed in two forms, one sixteen-page and one four-page, the former printed on cylinder and the latter on jobber. Wages paid on the entire work at 25 cents per hour. Would also like you to give the proper selling price. Shop is a good country office, more than ordinarily well equipped, and is union."

Answer.—Ten thousand copies, saddle-back wire-stapled; trimmed to 3% by 8%; no cover; ten-point type:

10½ reams 25 by 38 — 50, at 5 cents.....	\$ 25.25
Two per cent loss on paper.....	.51
Ink, 2½ pounds, at 15 cents.....	.38
Twenty-five per cent profit on stock and ink.....	6.53
Type page, 19 by 46 ems pica.....	
Composition, 22,770 ems, 32½ hours, at 25 cents.....	8.13
Make-up, 20 pages, 3½ hours.....	.88
Lock-up, one 16-page and one 4-page form, 1 hour.....	.25
Make-ready, one form 8½ by 19, one form 16½ by 38, 5 hours.....	1.25
Feeding time, 20,000 impressions, 23 hours.....	5.75
Binding, 20,000 staples.....	4.00
Profit on staples, with two per cent for loss.....	1.10
40,000 hand folds, 50 hours.....	12.50
Inserting, 8 hours.....	2.00
Stapling, 25 hours.....	6.25
Picking up and counting, 2 hours.....	.50
Trimming, 10 hours.....	2.50
Wrapping and tying.....	.13
One hundred per cent general expenses on productive labor.....	40.14
Twenty-five per cent profit on productive labor and general expenses.....	20.07
Total.....	\$138.12

The cost of this job could be figured lower by using cheaper help on the feeding and binding. You do not state whether the wiring was done with stitcher or stapler, so I figured on the latter. By reducing your productive cost of feeding and binding to 10 or 15 cents an hour, the job could be produced for close to \$100. You can easily figure this out from above estimate.

A YOUNG PROPRIETOR PRINTER.

Joseph W. Geeting, Indianapolis, writes: "I have just joined the crowd and subscribed for the 'INLAND,' so take the liberty of asking for advice. I am a young printer of nineteen years, having been in the business for about three years. My shop consists of a 6 by 9 'Model' hand press, together with considerable type, rule, leads, etc., for a hand-press office. As the shop is in my home, I have no rent, labor, power nor fuel to pay for, so there I am rather fortunate. I have not made much progress, financially, on account of the ever troublesome word 'estimating.' Would you kindly arrange a 'scale' suited to my circumstances? What kind of advertising do you think would be most effective for such a shop?"

Answer.—You are of tender years to brush up against the world of printing competition, but there is no necessity of failure if you start at the right end of the business. Learn business management, study to be an executive and above all learn to estimate properly. When you ask us to arrange a scale of prices, you ask the impossible. You must learn this; if you have not, do so at once. This the proprietor-printer must know before he goes into business. You can be assisted by purchasing a copy of "Employing Printers' Price List," Ramaley, or a copy of the vest-pocket edition of "Prices for Printing," Baltes. You have much to learn yet, and if you have the good of your future at heart, you will take steps at once to learn the necessities before too late. There are many ways to advertise; probably the best and most convenient for you would be to do good work. You ought to have little diffi-

culty in getting all you can do by personal solicitation among your acquaintances.

GENERAL EXPENSE.

HOWARD C. GREGORY, Rockford, Illinois, writes: "In your October issue you give four methods of estimating on printing, under the 'Business Office' head. In Rule D you say, ascertain the percentage of general expense on your labor expense. I have done so and find it practically one hundred per cent. Now, you say, in figuring on a job, estimate your paper, ink, etc., and calculate the actual cost of the productive labor (what you pay the man per hour for his time) and then add one hundred per cent of the latter item for the general expense. This will give the cost. What I want to get at is, why should the general expense be greater for running a certain press one time than it would another, simply because the man who is running that press at one time is getting \$13.50 per week, and another man running the same press at another time is getting \$18 per week? You see in this way at one time it would cost 25 cents plus one hundred per cent, or 50 cents per hour, to run the press, while at another time it would cost 33½ cents plus one hundred per cent, or 66½ cents. According to this way of figuring it would not cost any more to run a 35 by 47 cylinder than it would a 10 by 15 jobber, providing the same man ran them both, but as every one knows this can not be true. The general expense should not, in my estimation, be any larger if the foreman ran a certain press or if the errand-boy does the work. And the same would be true in the composing-room, where you pay one man \$12 and another \$15 per week. I may not have your idea, or mine may be all wrong. In either case please let me hear from you, as I am interested in this subject."

Answer.—In former issues the vital importance of knowing of the element of General Expense, how to ascertain it and how to apply it, has been dwelt upon, and that understanding these three points thoroughly would be the means by which the printing trade could be raised to the position it should occupy in the commercial world.

Referring to Mr. Gregory's letter, quoted above, I will readily acknowledge that as with ideas of everything else of interest or of value to humanity, opinions of those who are progressive enough to become familiar with this much-discussed subject will differ. And further, that the disposition of the trade at large to look with disfavor upon ideas advanced by men who have studied the problem and who are doing their utmost to give their knowledge to the trade is doing more to retard the movement to better things than all other causes combined. Therefore, it is necessary that we have such arguments as the foregoing from printers everywhere, in order to "land somewhere" and on a basis that will be acceptable and adaptable to every class of printers.

To excite argument, I will ask this question: "Why should it cost more in *general expense* to operate a 35 by 47 cylinder than a 10 by 15 jobber, or a web perfecting press than the cylinder or a typesetting machine than by hand?"

The only method by which general expense can be directly applied to the equipment of a factory is by apportioning that expense to each machine or article or department according to the investment in that machine or department.

If any one machine or department suspends active operation for a time, the return of that portion of the general expense ceases for that inactive period. Upon the duration of the suspension of active and productive work depends the extent to which that loss of the return of the general expenses will be continued. Therefore, unless the total of

the working or productive hours for the entire plant is reduced to a small portion of the maximum under such a method, unless every machine or department — all parts of the equipment — are busy and occupied there is a loss in the general expense.

Now, everybody knows that especially in the printing plant the volume of work in hand is continually changing; some times of the year rushed and others slack. To balance this thing up in order to sufficiently cover the general expense it will be further necessary to apportion the expenses to each machine and department so that the varying conditions during the year will be satisfactorily

room for a given length of time and other departments closed down for the same period, the general expenses will be provided for if proper judgment has been exercised in making the apportionments. If all work is done under similar circumstances in pressroom or bindery, or in any other *productive* department, the situation will equally well care for itself.

Time-worn customs and beliefs to the contrary, *the cost or size of a press should in no way influence or affect the cost of production of that press.* What has, does and always will control a cost of the output of a press, regardless of its size or value, is the *productive labor*, and that



DREAMER'S ROCK, MCGREGOR BAY, NORTH CHANNEL OF THE GEORGIAN BAY.
GRAND TRUNK RAILWAY SYSTEM AND NORTHERN NAVIGATION COMPANY.

Photo by J. W. Swan, Montreal.

provided for. In a way the expense will thus be greater in rushed times than when the volume of work in hand is small, because, although some departments may be running to overflowing, others will be practically closed down, and the general expense that should show a return from the inactive departments will not be returned until a rush in those departments comes again. This, understand, even in the face of there being just as large a force of productive labor in the plant taken as a whole and just as much work virtually being produced as at other seasons when all departments are busy. Work can be produced, as a rule, for less cost both as to general and productive expense in busy times than in dull times, which is contrary to this method of figuring.

Rule D, as explained in the October issue, provides for an elastic method of applying the general expense to every job produced. If all work should be done in the composing-

only; if the actual cost of a man's time is larger one time than another — *if the productive labor costs more one time than another* — it would, under this method, necessarily follow that there would be a corresponding increase in the general expense.

The same condition exists in any factory. In the machine-shop, for instance, it would be very difficult and in the most part impossible to spread general expense over the equipment where there are hundreds of machines of about as many varieties and spasmodically productive or active. A workman first works a lathe, then a drill-press or a thread machine — he may be continually changing the kind of work he is doing from one machine to another. How would it be possible to compute cost of a job under such circumstances correctly? Suppose you sell a man's time for a given period on some special work, how would the cost be ascertained? Would it not be necessary, as pre-

viously stated, to have the general expenses apply to each department separately and possibly at a varying rate per hour? If so, and the man should labor in different departments (which often occurs in the smaller printing-offices), his cost would of necessity be different in each case. Is it not an indisputable fact that it would complicate the estimate to your customer?

Why is not a man's time just as valuable in the composing-room as in the pressroom, bindery, foundry, or any other department; whether he runs a 35 by 47 cylinder or a 10 by 15 jobber, or whether the rate of general expense in the various departments or on different machines is uniform or not? As long as a man receives 30 cents per hour for his time, it is worth as much to his employer and costs the same wherever in the plant he works.

In trying to make my position plain, do not misunderstand me when considering general expenses. Up to this point, bear in mind, we have had under discussion that one element—the relation of investment in equipment to the general expenses of a factory.

To digress for a time, I wish to call attention to the fact that there are two kinds of expense in every factory—productive and general, or non-productive. They are as different as directly opposite conditions can be and yet they have an absolute bearing on one another; each has its peculiar duties and functions, and where one is the other is always present also. This is an absolute and unavoidable condition.

So long as this is true, it is not only necessary to consider both equally and under same circumstances, but an impossibility to fairly compute cost correctly without doing so. In laying out your general expense for any period—in determining what your rate will be—the *maximum output possible* and the *average output probable* must be carefully figured out and in such a way that a correct rate will not only be known but that will be proved correct.

Your output (maximum or average) may be affected but little, if any, by your investment nor be largely influenced by it. It will be governed entirely by your progressive or business-getting spirit and ability, and the kind of work you do. You may have enormous facilities and yet half your plant may be closed down for the lack of work, and remain so, so far as your investment alone is concerned. Understand, that because you have an enormous plant you still possess no more influence on your possible customer unless you go after the work. Your plant alone has no particular value in these days as a business-getter.

You must determine *in advance* the amount of work you can deliver and the amount you probably *will* deliver and base your estimate accordingly. If you fall below your estimated output, you lose money; if you exceed it, all the amount over and above the actual productive cost (provided, of course, you have made your calculations correctly) will be profit, or gain. Therefore, after you reach your estimated output, you can cut off *nearly* all of your general expense allowance from estimates on work for the balance of the period your estimate covers and yet make your regular profit over and above the actually productive expense.

Now, don't jump at conclusions here. This requires much thought.

The investment of money or its equivalent in a machine is no basis on which to estimate your general expenses; it is the *probable output* of that machine. Remember always, that it is not what a plant *can* do, but what it *does* do, that determines final loss or profit. In other words, it is the *productive* cost. While the machine or plant is idle there is no productive cost. In operating

machinery or performing any productive work, therefore, the amount of such labor determines the general expense that shall be charged against the job on which those machines are working. If a machine or plant is not operated, neither is there *unproductive* expense. It is not the fault with the machine or plant; it should not, therefore, be charged with expense it is not creating.

Critics will say, "Suppose one shuts down entirely; according to this method there will be *no* unproductive or general expense." In taking such an attitude it must be borne in mind that perhaps fifty per cent of the total general expense item is made up of unproductive labor. A total shutdown means no labor whatever. A total shutdown again means a cutoff of all other operating expenses that are considered unproductive, such as telephone, rollers, oil, traveling expenses, advertising, postage, benzin and the many other items, which leaves practically but four considerations to be cared for in such a situation, viz., depreciation, interest, taxes and rent.

Now, when you do get a job to figure on, remember its total cost will be governed largely by the rate you pay your productive labor and the ability and despatch that labor possesses. To an extent your equipment is also a factor to consider here, but only with regard to its speed and convenience. The mere fact of a machine costing a lot of money is of no real moment. The list of general expenses contains interest on investment, depreciation, etc., that go to make up unproductive individual job cost.

As I have before suggested, do not understand me to say that it would cost no more to *make a run* on a cylinder (35 by 47) than it would on the jobber. Briefly, I do mean that it is not the cost or size of the machines that makes the difference; it is because there is more productive labor required in the one case than in the other. That, in turn, increases the general expense—as it rightfully should.

We have, for instance, a one thousand order of letter-heads to run. On a 10 by 15 jobber the presswork cost would be about as follows:

Wash-up, 5 minutes, at 15 cents per hour.....	\$0.02
Make-ready (pressman), ½ hour, at 30 cents.....	.15
Feeding, 1 hour.....	.15
One hundred per cent general expense.....	.32
	<hr/> \$0.64

The same job, under same circumstances, on a 35 by 47 cylinder:

Wash-up (feeder), ¼ hour.....	\$0.04
Make-ready (pressman and feeder), 2 hours, at 45 cents.....	.90
Feeding, 1 hour.....	.15
One hundred per cent general expenses.....	1.09
	<hr/> \$2.18

I think the reason is very evident for the difference in cost. It may be an exaggerated illustration, but it answers all purposes and is not an impossible case.

Now, my readers, do not suppose that I expect to settle this matter "all by myself." I have no such lofty ideas. I am merely doing my share in advancing opinion along this line and I am going to answer questions so far as possible, advocating my methods until some better ones are introduced. I want ideas and opinions and arguments from every one of you, for it is the standard of the printing business we are trying to elevate and it will require the united and earnest efforts of all to accomplish it.

THE BEST OF ITS KIND.

I consider THE INLAND PRINTER the best publication of its kind I have ever looked over in my thirty years' experience at the trade.—*Millard F. Rushing, Anna, Illinois.*

PRESSROOM

BY JOHN E. CASHION.

This department receives frequent requests for half-tone overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1 postpaid.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

INDELIBLE INK FOR LINEN.—H. M. D., Houghton, Michigan, writes: "Can you tell me where I can get indelible ink for printing on handkerchiefs and other linen goods?" *Answer.*—Indelible ink suitable for printing on linen goods can be obtained in any color desired from most any reputable inkmaker.

CHEMICAL ACTION OF RED INK AND ELECTROPLATES.—The action, chemical or otherwise, which results from printing on electrotypes with red ink can be obviated by mixing and applying to the plates a solution of cyanid of potassium and nitrate of silver. The solution should be applied with a rag on the electrotypes until the face is coated bright.

TROUBLED WITH SLUR.—F. L. H., Fostoria, Ohio, writes: "I am sending you a sheet of a catalogue I am now running, which shows a streak near the leaving end of the cuts. The press is set all right as far as I know, the bearers are a trifle higher than type-high, the cylinder runs firmly on the bearers and the packing is a trifle higher than the bearers on the cylinder. I have tried the best ink that can be bought, but with the same result." *Answer.*—Examine the blocks upon which the cuts are mounted to ascertain if they lie perfectly flat on the bed of the press. If the cuts rock, such a slur is often noticed at the leaving end of the

impression. Excessive overlaying on the solids will also cause a slur such as you complain of, and this is quite frequently done by the operator through his anxiety to bear off the high lights on vignetted cuts. Lower the bed bearers to just type-high and then pull the cylinder down so as to remain firmly on the bearers. Use hard packing and carry as light an impression as is possible.

PRINTING ON GOLD OR ALUMINUM.—To produce an acceptable job of printing over gold or aluminum ink, it is essential first that the gold or aluminum adhere closely to the paper. This can be accomplished by running these inks sparingly and the free use of gloss dryer or other vehicles sufficiently strong to carry the metallic powders. It is also important that the first color be thoroughly dry before applying the second color.

IMITATION HOT STAMPING.—A. H. A., Estero, Lee county, Florida, writes: "Will you kindly tell me how the enclosed sample is printed? The paper is too rough for half-tone work and has been subjected to pressure of some kind. Can this be done on a cylinder press with an ordinary tint-block, and is some kind of colorless sizing used to



WAITING.

fill in the pores in the paper?" *Answer.*—The specimen submitted is produced by means of a hot stamp, and is done on a machine especially built for such work. Very satisfactory imitation of hot stamping may be obtained on a cylinder press, provided the paper is not too hard. The tint-block should be mounted on solid metal. A second impression is sometimes necessary in order that the paper may be ironed out properly. The form should be run without rollers, no tint or sizing being used.

MAKE-READY FOR HIGH-SPEED PRESSES.—J. H. F., Covington, Kentucky, writes: "I am running a Harris press and my work is mostly on the order of the enclosed samples. I would like to know the proper way to start the make-ready for a form of this kind, and also what kind of an overlay is best for the half-tones, from which millions of impressions are run. You will notice from enclosed specimens that one sheet is covered with light spots. All of my forms print in that manner after running awhile. I have new rollers and the ink costs \$1 per pound." *Answer.*—In starting a make-ready of this kind, it is best to first underlay the plates and bring them up level so that they may receive the proper inking. This is an important feature in the make-ready on all presses and especially on the rotary press, where the ink is applied to the form by a single roll. In addition to the underlay, the make-ready should consist of two mark-up sheets and a cut overlay for the half-tones. When making the first mark-up sheet, little attention need be given to detail in the half-tones, as this can be fully

covered with a cut overlay and in the second mark-up. Before placing the first overlay on the cylinder, the cut overlays should be prepared and applied to this sheet, as much time is saved by this method of applying the overlays. In the second overlay, the detail should be followed closely and where long runs are desired, the high lights in the half-tones should be run with a very light impression or slightly broken, rather than too much impression at the beginning of the run. The light spots which you complain of are due principally to the grade of ink employed, it being too strong and highly finished for high speed printing.

DOES UNDERLAYING OF CUTS AFFECT THE PRINTING SURFACE.—"Inquirer" asks if underlaying of cuts affects the printing surface beyond the effect produced by mere leveling up. He writes: "There are some pressmen who practice underlaying on the back of the block and also between the plate and the block, claiming that the great pressure to which the plate and block are subjected in printing brings the block or plate or both to respond to the graduated tissues of paper placed under them and showing the desired effect in printing. That there are great mysteries in press-work I am bound to believe, and I therefore would be glad of a little light on the principles involved in this problem." *Answer.*—The object of underlaying is simply to level the printing surface of the different parts of the form so they will receive proper inking and give a flat, uniform impression. Any additional work as to detail, etc., must be done by overlaying on the cylinder. The nature of the cuts and the blocks upon which they are mounted should be carefully considered when applying underlays. Square cuts mounted on metal or wood base if found too low can usually be raised by placing a flat sheet of paper beneath the block, bringing up the entire plate. It is unreasonable to expect a small piece of paper to locally affect the face of the plate just the size of the patch. It will not do this through all the thicknesses of wood or metal. In the case of vignettes or unmounted cuts, much can be done toward make-ready by careful underlayings. These should be placed between the plate and block, and a pyramid of folio is sufficiently strong when underlays are applied in this manner. It is erroneous to attempt to use an underlay prepared of tissue-paper.

THREE-COLOR PRINTING.—T. J. N. Co., Lake City, Minnesota, writes: "Enclosed find two copies of three-color cover which we attempted to print, and as it was our second attempt at three-color printing we did not do a first-class job. The job was printed on a four-roller press, table distribution, at a speed of 1,100 per hour. The plates were electrotyped and then nicked. We sent samples of paper to the inkmakers and asked them to send an ink that would work without our having to slip-sheet it, but found it was necessary to slip-sheet it if a clean job was desired. Does the ink have the appearance of being too heavy? We thought it did, but when we reduced the ink it seemed to spoil the color. If you will notice on the back of sample No. 1, it has a mottled appearance. What caused it? We also enclose a copy of a card which was our first attempt at three-color work. It was printed with the same ink. We think it fair, but can not account for the difference between the two jobs." *Answer.*—While the plates used in printing the samples sent are hardly up to the standard, there is much room for improvement in the make-ready and in working the inks. The cluster of vegetables on the front page, which varies in colors from extreme high lights of a silvery tone to the deepest shades of reds, purples, etc., prints flat and there is much loss of fine detail in the make-ready. The tint background is entirely too strong in color, both the red and yellow being run too heavy. It is next to impossible to run three-color work on paper coated on both sides without slip-sheeting. Apparently the red and yellow

could have been reduced slightly to good advantage. The mottled appearance on the back page is caused by the red having dried too hard before printing the blue. When it is found that the red has crystallized before running the blue, do not add reducing varnish, but run an ink as heavy in body as is possible without filling up. The card is very neatly printed and the coloring effective, though the subject, being free from solids and the different depths of tone, is not nearly as difficult a job to print as the cover. Then, too, the stock is soft and more absorbent, which accounts for the different results obtained from the same inks.

TAXATION OF COMMERCIAL ALCOHOL.

In the present session of Congress an effort is again being made to pass a bill removing the tax from alcohol prepared for commercial or industrial use. Considering the importance of the benefits which the producing interests of the country would derive from such a measure, it is to be hoped that this time Congress will not fail to take the action proposed. The pending bill, of course, does not in any way affect the tax on alcohol intended for drinking purposes, which will continue to pay as large a share of the Federal revenue as it does now. The sole purpose of the bill is to remove the tax from alcohol that has been "denatured"—so treated as to render it unfit for use as a beverage.

The benefits which tax-free alcohol would bring to the commercial and manufacturing interests of the country can hardly be overestimated. Commercial alcohol enters largely into the industrial arts and manufactures and in many branches of production it is indispensable. In one way or another it is used in the making of a wide variety of commodities bought and sold in the regular routine of commerce and of daily use among consumers. At the present time the manufacturers who use this necessary element of production pay for it at an exorbitant rate, bearing the burden of a tax equivalent to about \$2.07 a gallon. The result is to give the manufacturers of Germany and other competing countries having untaxed alcohol an enormous advantage, alcohol costing them only about one-fifteenth what is paid for it here.

There can be no doubt but that the removal of the tax would stimulate enormously many American industries and bring vast benefits to consumers generally. Recent experiments undertaken to test the possibilities of alcohol for use in lighting and heating and for supplying power indicate that as an illuminant and power-producer alone it would become a factor of prime importance in our industrial system, if the price were low. The people should no longer be deprived of these real and substantial benefits. The only objections that have been offered to the removal of the tax are that it would reduce the national revenues and might exempt from taxation alcohol prepared for drinking purposes. It should be evident that to derive revenue by placing a heavy tax on what is really a raw material of production is false economy. The other objection rests on a groundless apprehension. As the experience of foreign countries shows, "denatured" alcohol can not be made drinkable again save at a cost so great as to preclude its sale at a profit.—*Chicago Daily News.*

OMNISCIENCE IN DEMAND.

The *Hanover Artisans' Gazette* advertises for an editor "who is competent to remove all difficulties and misunderstandings between every branch of industry and every description of craft, and to reestablish all unfavorable trade conditions on a sound and satisfactory basis."—*Printers' Register.*



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PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

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TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¼ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

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GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¼ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, precis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will inculcate the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

ABBREVIATIONS.—M. F., Bloomington, Illinois, writes: "What is the proper form for the abbreviations of 'Pour prendre congé' and 'Répondez s'il vous plait?' Both Webster and the Standard Dictionary use all capital letters, thus P. P. C. and R. S. V. P., but such writers on etiquette as Mrs. Burton Kingsland, Emily Holt, and the New York Society for Self-culture give them with a capital for the first word only, as P. p. c. and R. s. v. p., and claim the use of capitals for all is incorrect." *Answer.*—The dictionaries named are not the only authorities in favor of using all capitals for these abbreviations, as the Century also does it, and so do other dictionaries. As the dictionaries

are made by men who know a little about such matters (although they are not infallible, as some people seem to think they are), it is only fair to suppose that they had a reason for their unanimity; they had, and that reason must be that what they give is the form commonly used. Mr. F. Howard Collins, in "Author and Printer," makes a very queer distinction; he gives p. p. c. and R. S. V. P. Certainly there can be no good reason for the difference. What is good for one is good for the other. The preference of the editor of this department is for all capitals in these and similar abbreviations, and if he had his way none would be otherwise. Many people think differently, though, and those who use a. m. and p. m., B. C. and A. D., etc., are just as strongly convinced as he, and have equal right to their choice. One thing that no one should do is to make such assertions as that the use of capitals is incorrect, for it plainly is not so.

YEARS SPELLED OUT.—J. M. C., Richmond, Indiana, writes: "In the February number of THE INLAND PRINTER, information is requested as to the reason for omitting 'and' in 'nineteen hundred and six.' The only reason I know is that most teachers hold that 'and' is a sign of a decimal, and should only be used before a decimal—or possibly a common fraction. In several arithmetics that I have lately examined this rule is followed, as 'one thousand nine hundred six and 45-100.' I have noticed that some very particular people follow this custom in writing checks, as 'three hundred sixty-one and 32-100 dollars,' instead of 'three hundred and sixty-one and 32-100 dollars.' I may say that I would accept a check written either way, if the signature was all right. The custom I have referred to above I believe obtains generally among mathematical writers; but I am not prepared to say whether grammarians would agree with the mathematicians; I doubt if they would—for they frequently disagree with one another. In my printing-office experience I have rarely had occasion to spell out the year, except in wedding and party invitations, and in such cases I instruct the compositor to either omit or use 'and,' according to the length of line he needs to make the job look right. That's as good a rule as I know. I will add that the newspaper copies of the Roosevelt-Longworth wedding invitation give the year as 'nineteen hundred and six;' and if the copies are correct, there is good White House authority for the use of 'and.'" *Answer.*—I had never heard before, so far as I now recall, that any one thought "and" was a sign of a decimal or fraction, and see no reason for so thinking. This correspondent seems to say practically the same as what I said in the paragraph referred to, and to leave the matter still open to varying decision, just as it should be. There is no absolute rule in such cases, and every one has a perfect right to do as "him pleases," as they used to say once upon a time. There is plenty of authority both ways.

COMMAS.—We have a proof of a market article from somewhere, probably Australia, with the question, "What is your opinion of the commas inserted in the sentence, 'The market opened easier, and, as the sale proceeded, prices showed a considerable drop?' Isn't the reading as good without as with them?" *Answer.*—The reading is a great deal better without any but the first comma. The meaning is simply that prices dropped as the sale went on, and the sentence as worded in the quotation says what it means just as simply without the commas, and with the commas it is punctuated as it should be if the part marked off by them were an interpolation. What is actually there is not an interpolation or parenthesis, but part of a straight-ahead assertion. The commas should not be there. This error in punctuation is very common in print, and its

opposite is also frequent. A book for children, the title of which I do not recall, but which I saw not long ago, said a great deal about the Imp of Perversity, and made that Imp responsible for much mischief. The Imp seems to be very active in matters of language, especially punctuation. Punctuation should be one of the easiest of intellectual exercises, but somehow people seem to think it must not be allowed to become so. It should consist entirely in natural division of the words into phrasal groups each including all that will properly go within it, and each separated by a point from all that does not belong to it. It should be as strictly a part of the act of writing as the making of the letters, for very often no person other than the writer can tell from the mere association of words just what is meant and consequently how to punctuate. No man can prescribe for everybody else an inviolable and inflexible system for commas, either of inclusion or exclusion, for often it makes no difference whether they are used or omitted; but sometimes the sense is greatly changed by inserting a comma or by leaving one out, and for such cases inviolable rules are certainly needed. A notice of a book on punctuation said: "Such a treatise is not quite as necessary now as it might once have been, owing to the prevailing fashion of writing in a style which insures clearness independent of punctuation." No such style of writing could prevail; it is simply an impossibility. It may be frankly acknowledged that the book was written by me; and I am going to advertise it here by quoting what Mr. Richard Henry Stoddard said about it in the *New York Mail and Express*: "Blessed be the name of F. Horace Teall! In a little book, 'Punctuation,' he has set all the grammarians and rhetoricians to shame. It is simple, sensible, and terse. It converts commas, colons, and semicolons into respectable members of the community from their former character of crazy nightmares."

SOMETHING DIFFERENT.

In these days, when so much is written on the wide differences in printers' prices, it may be alike refreshing to yourself and to your readers to hear of an instance of remarkable uniformity. A well-known firm in the city of London invited an estimate from three printers for a catalogue, and on receiving them, the prices of each were found to be identical. Not wishing to show special favor to either, the manager decided he would give it to the smartest, and inquired the length of time required to do the work. Here again the answers were the same. It might be thought there was some agreement between the printers, but being one of them I am able to affirm there was not; and I have no knowledge who the others were—indeed, the manager of the firm referred to informed me that each of the three printers carried on business in a different county.

One is accustomed to expressions of surprise by customers at our differences, but in this instance the surprise seemed greater at our uniformity; and this was intensified by the fact that the same firm on a previous occasion had sought an estimate from myself and another, and there, too, our calculations were alike. This is surely as it should be, and would be more frequently if greater consideration were given to the items which go to make up the printer's cost.—*J. T. Cooper, in Printers' Register (England).*

THE ENGLISH LANGUAGE.

"Ah, your language! Eet ees so difficult!"
 "What's the matter, Count?"
 "First, zis novel eet say ze man was unhorsed."
 "Yes?"
 "Zen it say he was cowed."—*Pittsburg Post.*

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

MAILING TUBES.—S. P. & P. Co., Marshall, Michigan: "Kindly give us the name of a manufacturer of mailing tubes." *Answer.*—The Chicago Mailing Tube Company, 223 South Robey street, Chicago.

PANTOGRAPH MACHINE.—W. H. Dickens, Providence, Rhode Island.—"I am looking for a pantograph for outline work. Where can I obtain such a machine or a catalogue?" *Answer.*—Robert Mayer & Co., 19 East Twenty-first street, New York city, can supply you.

EMBOSSING INKS.—W. E. T., Washington, D. C.: "Can the so-called advertised embossing inks be used to advantage when printing and embossing on a platen press?" *Answer.*—Charles Eneu Johnson & Company, 125 Plymouth place, Chicago, manufacture an ink called Embossing Red, which dries with a high gloss and can be used to advantage on a platen press.

MATCH SCRATCHERS, ETC.—J. G. R., Groton, South Dakota: "Can you advise me where I can procure match scratchers similar to the enclosed sample?" *Answer.*—The Bennett-Thomas Manufacturing Company, 334 Dearborn street; Donker-Williams Company, 1322 Wabash avenue; F. L. Shafer Company, 161 Market street, all of Chicago, manufacture advertising novelties.

TRADING STAMPS.—L. A. B., Cincinnati, Ohio: "Kindly give me the names of two or three firms who can make me a small gummed rebate or trading stamp. I want a responsible house who can do good work at reasonable prices." *Answer.*—Any of the following Chicago firms can supply you: The Tablet & Ticket Company, 87 Franklin street; The Randolph Box & Label Company, 35 South Clark street, or Dennison Manufacturing Company, 128 Franklin street.

GUMMING SUBSTANCE FOR ENVELOPES.—H. E. J., Homestead, Pennsylvania: "Will you kindly advise me where I can procure gumming substance for gumming envelopes and other papers. Have tried several materials, but failed to work properly." *Answer.*—The Arabol Manufacturing Company, 100 William street, New York city, can furnish you with a glue such as you desire. They can also give you full information concerning its use—whether it should be diluted or used just as it is.

GLUE FOR SHIRT BANDS.—C. P. & B. Co., Wooster, Ohio: "Can you tell us how to make a glue that will work nicely on a shirt band? We have had the greatest difficulty in getting a glue that will answer the purpose. The glues we have used did not work at all. In cutting them, when the clamp of cutter would reach them and tighten up on them a little, they would all stick together, and it would be almost impossible to separate them. The sheets after being glued would curl." *Answer.*—Use Le Page's glue. Dilute with cold water until the consistency of thick cream. After gumming, run them out (apart) so as to keep them from sticking together while drying. Do not gather them up until thoroughly dry and no difficulty will be experienced when cutting.

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It is not the mere speed itself which is phenomenal, but the fact that we have, with an engine of these dimensions, produced a car by seconds the best that the world's foremost manufacturers could do even with cars far exceeding ours in horsepower; and what we have demonstrated with our racing car will be found equally true with our regular product. Premium cars represent the highest efficiency known to the art.

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Annual Banquet *of the* Hartsburg Board of Trade



New Burnton Hotel, Hartsburg,
Montana, December Seventeen

Menu



Blue Points

Olives

Salted Almonds

Celery

Cream of Tomato

Broiled Lake Trout, Maitre d'Hotel
Potato Shoestrings

Lobster a la Newburg en Cases

Tenderloin of Beef Pique aux Champignons
French Peas

Roman Punch

Roast Young Turkey with Dressing Cranberry Sauce
Mashed Potatoes

Waldorf Salad

Tutti Frutti Ice Cream Fancy Cakes

Cheese Fruit Crackers
Demi Tasse

Cigars Cigarettes

Annual Banquet of the Hartsburg Board
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THE PRINCIPLES OF DESIGN.—By Ernest Allen Batchelder, Instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, \$2.

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the display jobs, thus making the work of the average compositor in these places practically nothing more than the setting of "reprint copy." This in itself constitutes one of the strongest arguments in favor of art education for the

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printer, for in this performance of mechanical labor there is small opportunity for salary increases or for the exercise of individuality. These positions—which are created merely because the average compositor can not be depended upon to produce high-class work with any degree of certainty—should be within the province of the job-printer, and the only thing that prevents this is the fact that the average job printer is not well enough versed in the principles of art to be able to lay out the complete work with any degree of assurance as to what will be the appearance of the finished product.

A large percentage of the printers who produce the really good specimens do so through an inherent idea of

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what "looks well," rather than through a well-defined idea of the fundamental principles of design and the harmonious use of colors. This idea of what "looks well" is some-

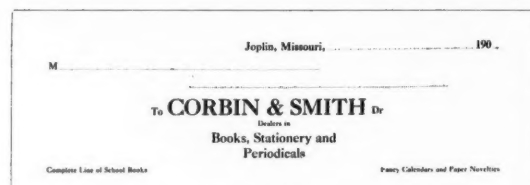
thing which he can rarely impart to others, even though he has the inclination. It is something that is acquired only after much experience and experimenting, and even then it is not reliable—as is shown by the changes often made in the work after the first proof has been taken. The same is

true of the production of specimens printed in two or more colors. In many places the different color forms of a page are put on the press and proved in possibly ten or twelve different combinations of colors and then the choice is made.

The value of education in the principles of design and the harmony of colors is at once apparent in such cases as these. The printer who produces a piece of work based on an understanding of these principles will not be under the necessity of taking a

proof in order to know whether a line or panel should be moved up or down, or to one side, nor will he be compelled to prove the work up in a dozen colors in order to find out which of the colors will harmonize with each other, as well as with the stock to be used.

Interesting results in regard to the value of technical education are found in the reproductions herewith, which are specimens of composition by students in the Inland Printer Technical School. On entering the school the student is given a piece of manuscript copy for some form of commercial work, but with no instructions as to display or arrangement. When the proof is taken, the faults in the work are pointed out and corrections made. Specimens Nos. 1-2, 3-4, show the first proofs of four consecutive

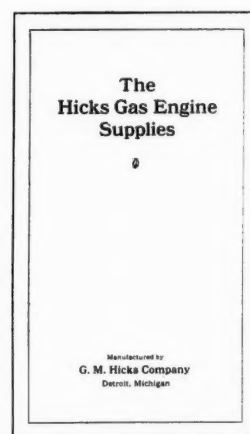
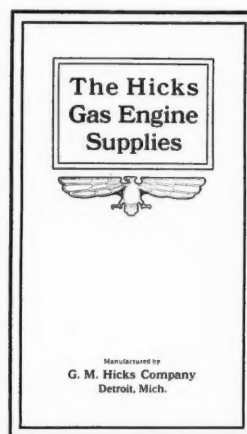


students, while the balance of the reproductions are taken from the work of the same students during the course of instruction. Some of the specimens, being arranged for two colors, show what seems to be a faulty distribution of color in reproduction. While slight changes would suggest themselves in some of the specimens, the work as a whole shows an adherence to the underlying principles of balance and proportion. Some of the reproductions show the combination of hand-lettering and type-faces in an interesting manner and suggest the possibilities of this combination in cases where something more artistic than the conventional type is desired. Where colors are used, consideration has been given to the bringing together of those colors which would harmonize, and to their proper distribution and proportion.

JOURNALISM IN CHINA.

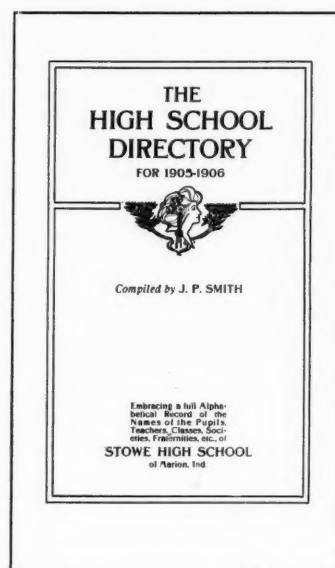
Consul Anderson writes interestingly of journalism among the Chinese, the *Daily Consular and Trade Reports* tell us. He points out difficulties due to numerous dialects and predicts a growth in China similar to that of the United States in the past fifty or seventy-five years. Mr. Anderson's report follows:

"The status of the newspaper business in China at the present time is interesting, both from a business and a sociological standpoint. As might be expected from the



radical difference between the Chinese and foreign languages there are two lines of the newspaper and publishing business, one foreign, generally English, and the other Chinese. It is rather surprising, in view of the comparatively small population of foreigners in China, how many large publications there are in foreign languages. The prices they obtain for their publications and their work probably explains the situation. Shanghai has five daily newspapers, three morning and two evening papers; one is French. It has six foreign weeklies, one German. It also has four Chinese dailies and a large number of Chinese weeklies.

"Practically all of the foreign papers sell for 4½ cents gold per copy. The subscription price is about \$15 gold per annum, postage extra. The Chinese dailies sell for about ½ cent gold per copy. In addition to these publications, there are a large number of religious papers, mostly in Chinese, published by the mission authorities for the several missions, to be used in connection with their work in several portions of the empire. Some of these mission publications have large circulations, and are forming an



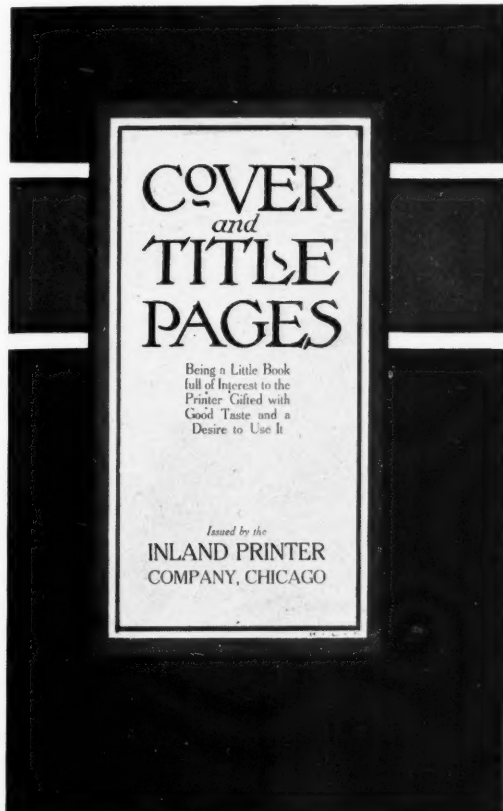
important factor in the regeneration of the educational and social system of the nation.

"In the south, Hongkong dominates the publication business, and as it is a British colony English publications might reasonably be expected to lead, but on the face of the record the Chinese predominate. There are four English dailies, the *Post*, the *Press*, both morning papers, and the *Telegraph* and the *Mail*, both evening papers. There are six Chinese dailies, and, as in the case of Shanghai, there are a large number of publications designed to fill various

latest modern machinery, and it is one of the strangest experiences in a strange land for a tourist to see a Chinaman operating a Mergenthaler Linotype in a Shanghai publishing house. The newspapers, as a rule, lean to British machinery wherever possible, and as a result they are somewhat behind in many modern appliances. The circulation of the newspapers in Chinese ports does not justify large and high-speed printing machinery.

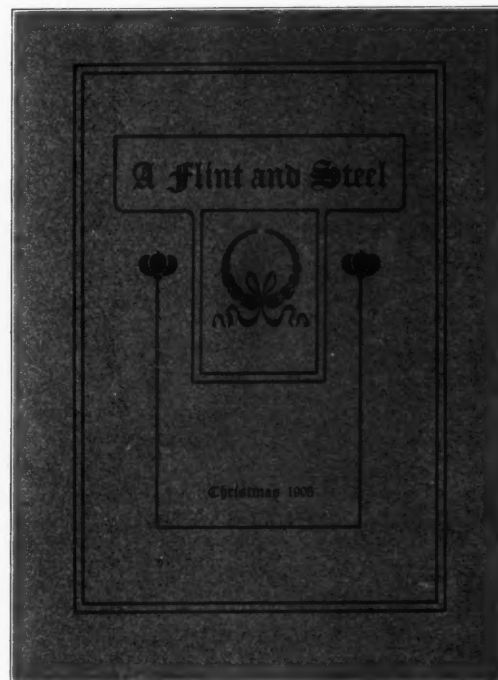
"It is rather interesting to note that China at present seems to be passing through much the same process with its newspapers and other publications that many parts of the United States have passed through. All over the empire native newspapers are being started in the colloquial dialects and are more or less local in character. The result is that many irresponsible publications are issued and the means used by their projectors to keep them alive have a striking similarity to those employed by irresponsible parties at various times and in many places in the United States.

"Newspapers are established, run a short course, and then drop out of sight. Blackmail and other evils afflict many communities. Much of the anti-foreign agitation which has caused so much trouble in China in the past few years is to be traced to such publications. In time some of these papers, like some of their prototypes in other lands,



wants in south China, a Portuguese weekly and the *Government Gazette* being among them. In nearly every port of importance in China there is an English publication of some sort. Tientsin has good newspapers, considering their support; Fuchau has a publication known as the *Echo*; Amoy, one known as the *Shipping Gazette*, and other ports have similar papers.

"The publishing houses as a rule, both newspaper concerns and concerns for general printing only, are fairly well equipped for their work. Some of them attempt work in the line of high-grade magazine and book publishing, and while it is not always an unmixed success from a technical typographical standpoint, it demonstrates that the Chinese workmen, who do most of the work under foreign supervision, will in time acquire considerable merit in this line of effort. Practically all of the establishments are equipped for more or less printing in the Chinese language, and some of the newspapers give a portion of their space to a short review of the day's news in Chinese. This work, of course, requires a special corps, but it also brings in special returns, and probably is an advantage rather than a drag to the business. Some of the concerns have the



develop into paying properties and responsible publications. It is unfortunate in some respects that the publication of newspapers in the several local dialects has developed so generally. While such publications will afford means of educating the people of the empire in some lines they also furnish the means for deepening the gulfs dividing the several provinces which differ in dialects. Each newspaper center, if it performs its natural mission, will develop its own language in its own field to the exclusion of a language which might in time become common for all China.

"It is easy enough to criticize newspapers anywhere and in any land, but it is not always easy to better such newspapers when their support, their origin and their par-

ticular field are considered. There is a general impression that most of the foreign publications in China are making money to a very satisfactory degree. They secure an extraordinary, one might almost say extortionate, price for their papers and secure good rates for their advertising. Their foreign help is costly, but the native help is had at a rate which would sicken the heart of every union man in America. Paper stock is high.

"I have called the attention of American papermakers to this field heretofore. Publishers in China are hampered

A Flint and Steel

With the Cree Legend of the origin of the fire set forth in print for the first time from a manuscript journal of an officer in the service of the Hudson's Bay Company dated in the year 1817

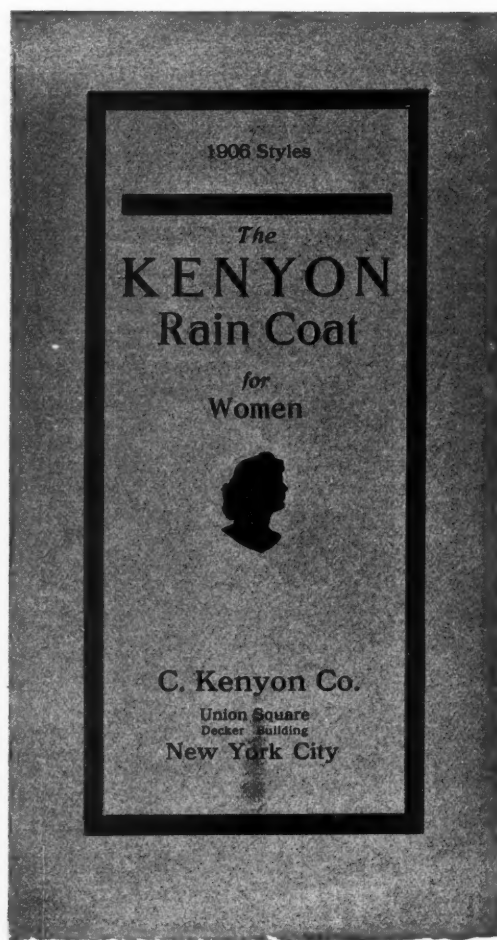


Winnipeg, Christmas, 1905

somewhat by comparatively poor mail facilities, but their circulation makes up in quality what it lacks in quantity. Their telegraph service is costly, but they have comparatively little of it. Generally speaking, they would rank very low as newspapers in the United States, but of course it is well to remember that they are published in Chinese ports and not in the United States. They are decidedly British in style and tone, and generally in prejudice. They are not popular with Americans, as a rule, because the average American is used to securing too much news for too little money, and he is surprised, not to say grieved, that the proposition is reversed in China. I think that foreign newspapers in China would be improved by the services of a few energetic American newspaper men, but I very much doubt if the interests of any American newspaper men, whose services would be worth while out here, would be advanced by coming to China. I believe that the publishing business in China is a paying business now and will be even more profitable in the near future. But there are peculiar conditions governing the business in the Far East, and to successfully meet them a publisher should have spent some time examining the field he attempts to work. The ordinary natural increase of members of the newspaper calling or profession in China will probably supply its requirements for some time to come."

NEW TYPEWRITER FOR THE BLIND.

Consul-General Guenther, of Frankfort, on the authority of the Frankfort Didaskalia, reports that Mr. Dussaud, a Frenchman, who has rapidly become known through a number of important practical inventions, has invented a new typewriter for the blind, of which it is expected that it will revolutionize the writing of blind persons and enable them to write and read in the same manner and under the same conditions as those who can see. They will, in future, also need only a single alphabet instead of two, as heretofore. The apparatus is supplied with a row of keys, and if one, two or more of these keys are pressed down with the fingers, the desired letters or the desired word appears. This new typewriter with keys is by far the most perfect instrument which has ever been offered to the blind for



writing. It can be rapidly operated, and furnishes a regular writing that the blind can easily read. Another advantage of special importance is that the lines can not run into each other. Tests have been made at the Ecole Braille for the Blind, at Paris, which have given the greatest satisfaction.

WE take THE INLAND PRINTER and think it the perfection of the printers' art, the highest exemplar of the trade, and editorially unsurpassed.—Brown Printing Company, Ada, Indian Territory.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE, 1897. By Frank Evans, 100 pages. \$3 postpaid.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE LINOTYPE OPERATOR'S COMPANION.—By E. J. Barclay. 64 pages. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. 36 pages, vest-pocket size. Price, \$1.

STUBBS' MANUAL.—By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, \$1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINOTYPE KEYBOARD.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$4; cloth, \$3; postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, \$2, postpaid.

KEYROD GUIDE.—T. F. F., Northampton, Massachusetts, writes: "Will you kindly tell me the best way to put in a keyrod guide; should I remove all the rods, or put it over the tops of them?" *Answer.*—The only practical manner in which to put in a keyrod guide is to remove all the rods, place the guide in position and then insert all the keyrods.

DOUBLE-DECKER DIFFICULTIES.—An Ohio operator writes: "(1) Please inform me why the assembler elevator on the double-deck machine I am using does not always settle back in place when the line is sent in, which causes line to vibrate and which continues until I jerk the assembler lever—when it seats properly. (2) When shifting from one magazine to the other why do the keyrods, one or more, remain up, and what is best to do to restore them to their normal position? (3) Would you recommend that

the lower-magazine belt upon which matrices travel to chute be medium or tight?" *Answer.*—(1) The tension spring which extends beneath the keyboard to assist in lifting the elevator may be too tense to allow it to descend freely. (2) The keyrods probably bind in the upper keyrod guide, owing to the magazine being drawn backward too far. (3) A moderate tension only is necessary, if the ball-bearings are properly lubricated.

MOUTHPIECE TROUBLE.—A New York operator writes: "Of late I have had considerable trouble in getting a perfectly clear slug from a Model No. 3 pica machine, the throat of the metal-pot being very dirty. I have tried several times to remove the mouthpiece of the pot, following the usual method, but without avail. The piece has not been removed before in perhaps six months or more, but even at that, I can see no apparent reason for its failing to move now. It is in perfect condition. I do not wish to ruin the mouthpiece, hence I can see no way out of the difficulty. What would you suggest?" *Answer.*—Have the mouthpiece hot. Place a heavy piece of steel against the right-hand end of the mouthpiece, being careful to avoid the lips of the crucible, and a few blows with a heavy hammer should loosen it. When replacing the mouthpiece, spread Dixon's Pipe Joint Compound thinly over the edges. This makes an excellent seal and permits its easy removal at future times.

TROUBLE WITH MAGAZINE.—C. C., Monmouth, Illinois, says: "A few nights ago I cleaned the magazine with gasoline and later used just a little graphite, also cleaned the matrices. They worked well for about five hours and then they failed to respond all over the keyboard. I took them all out again and wiped them off with a clean rag and also brushed out the magazine, using neither gasoline nor graphite. They wouldn't work, so I tried a different kind of graphite, but they only worked about five hours and then went wrong again. I have tried everything I know of, but can not make them respond. They stop at the upper pawl. There is no down adjustment, so it can not be that the pawl is not raised high enough." *Answer.*—I judge that you are working on a pica machine, which does not permit of up and down adjustment of the magazine. If the keyrods do not rise to their full stroke, it must be on account of the lessened diameter of the keyboard rolls. They may be worn or shrunk, and you can purchase new rubber covers from the Linotype Company.

HOW SOME MACHINISTS WORK.—On completing a course in the Machine Composition Branch of the Inland Printer Technical School, a recent graduate wrote: "I have been through several shops around here and took quite an interest watching the machinists. The first thing I saw one do was to adjust the upstroke of the first elevator—so the line would shift to the second elevator—by the barrel. Another put a piece of solder on one of the keyboard cams when the stop-pin wore, and when the projecting solder cut his roller, he wound tape around the cut. In one of the shops here there is a double-decker that gives a good deal of trouble with the distributor of the lower magazine. Every now and then two matrices come, or rather lift over at once. Generally two thick ones. Four machinists have given it up as a bad job. Even got a new lift. Another thing is about a hot slug. They never seem to think about recasting on the bottom to fill the slug, especially when the measure is over thirteen ems. They simply take a piece of brass and bang it out."

POT OUT OF ALIGNMENT.—A. W. P., Vincennes, Indiana, writes: "I am sending you herewith slug from machine which in more ways than one is imperfect. In the first place, the bottom of slug shows too much heat and the

face appears as if metal was cold. I have been having trouble for some days in getting a good body on slug and at the same time a clear face. I hardly know where to lay the cause; whether to the gas or to the metal. Will say, however, that nearly two-thirds of the metal now in use has not been used over four months. Metal is all remelted once a week and cast into ingots. As to the gas, I have a clear, blue blaze under pot and I am at a loss as to why I can not get a better slug." *Answer.*—Your trouble is mostly due to the pot being out of alignment with the mold. This shows on the bottom of the slug, the holes not being full and round. The pot should be raised, especially on the right-hand end, though it needs it on both ends. The metal does not freely enter the mold as the pot now stands and chills before it strikes the matrix.

FINS ON BOTTOM OF SLUGS.—J. A., Mount Morris, Illinois, writes: "I wish that you would look at the enclosed slug, and tell me how I can get rid of the fin that you see on the bottom of the slug. I have tried to get rid of it by trying to set the back-knife close enough, and also by

gone and consequently the hair-lines are very bad. I have tried rubbing a little soap on the bands at the casting point and using plenty of graphite, but it only partially relieves the trouble for a few hours. What would you advise doing? If you have any paste or preparation to fill up the 'cracks' in the old matrices by some trick, I would like to have you send it, or the prescription. The pump-stop when I came was set for a very loose line and it is no wonder the matrices are damaged. Can I, by any preparation of any kind, and by careful spacing, get rid of my trouble?" *Answer.*—There is no preparation which will restore the walls to matrices which have been damaged as yours are. There is a firm in New York, called The Matrice Renewing Company, 96 Fulton street, which restores damaged matrices, but matrices must be sent them for repair. The addition of a little powdered soapstone to the graphite is recommended by some machinists.

LINOTYPE ADJUSTMENTS.—J. S., Flushing, New York, writes: "(1) What causes air holes or cave-ins on face of slugs, as per enclosed sample? I clean out the vents



IRVING HARRIS.



V. L. BOWMAN.



MISS MILDRED WARNER.



A. L. KIMBALL.



JACOB GAUB.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

keeping the back of the mold and also the mouthpiece free from dirt. I wish that you would look at the enclosed sheets and see if the fin on the slug might cause the pressman to have trouble in getting the matter to show up even. Or might it be that the slug is a little bit higher at one end than the other? On some of the sheets one side of the column is a little worn or looks like boldface. If the slug is higher at one end than the other, I would like to know where the trouble lies and how to make it right. Might it be in the lining-up of the matrices?" *Answer.*—Fins on the bottom of slugs are usually caused by the edges of the mold-cell being rounded off by misuse—the result of cleaning the back of the mold with emery cloth, or the like. The mouthpiece should be perfectly flat and true also, as if it is rounded, metal will escape in a thin film and adhere to the bottom of the slug. The back-knife should only be set close enough to the mold to remove the metal which escapes from the vents and trim that which is left by the mouthpiece holes. The mold should be pressed forward against the matrix line to prevent escape of metal between the face of the mold and the matrices. Otherwise it will gather on the mold-face and make the slug that much higher. The eccentric in the gear cam controls this pressure.

DAMAGED MATRICES.—"Operator," New York, writes: "On taking a machine situation here I find a set of matrices that have run two years, but which were badly bent and walls crushed in from faulty matrices, loose spacing and carelessness in cleaning bands. I want to get the hair-lines out the best I can, as they say they will not buy matrices. Now I have gone over the whole set and straightened them up the best possible, but the walls are

three or four times a day and drill out the holes in mouthpiece about every three weeks. (2) What causes metal to stick on face of mold, on right-hand end, also at casting point of right-hand jaw? (3) What is the cause of letters pulling off the face of slug after casting; also the bottom of lower-case 'p' and 'y' being battered? This happens on one machine only. (4) How is it that the spacebands get twisted or pied while transferring? Sometimes it happens three or four times a day, then perhaps not for a week again. (5) When the operator sends in a tight line in his machine, if it happens to be a thin matrix on the end, it will jump out, strike the jaw and bend. The vise-automatic is set as close as it can be set. Sometimes the line will go down and the last matrix stick up, the mold advancing forward will cut away the ear. How can I remedy this?" *Answer.*—(1) Lack of proper ventage in the mouthpiece, usually. A loose-fitting plunger will not deliver enough metal to the mold to cast a solid slug. (2) Insufficient pressure of the mold-disk against the matrix line at the time of casting. (3) The former is caused by a hollow slug being cast, the latter by misadjustment of first elevator. The screw in the elevator head should be so set as to allow the elevator to rise one sixty-fourth of an inch when making alignment of the matrices before the cast. (4) Unequal wear on the under side of the spaceband ears and loose-fitting sleeves will allow spacebands to swing when hanging from the rails of the intermediate spaceband channel. (5) Set the plate on the stopping-pawl so that the machine can not start until the line is fully inside the first elevator pawls.

FROM A NEW ZEALAND CORRESPONDENT.—"Pacific" writes: "(1) I have been experiencing a somewhat hidden

trouble. After the cast—just as the segment on cam three engages bevel gear on short shaft that drives mold-wheel—the pot seems to break away from mold, or rather a peculiar sound is made as if that is the case. To me that does not appear to be the trouble, but that there might be something loose in the mold-wheel-turning apparatus, as when I hold the pinion firmly with my hand the breaking away is little noticed. Perhaps continually working on thirteen-em measure has caused dross or cold metal to clog at back of mouthpiece not cleared at every cast, thereby freezing the metal too quickly. All parts are correct, as I have examined everything directly connected with casting position and retracting action. Could you definitely explain the exact cause? (2) Another trouble is the wearing on front side first elevator just in front of pawl. (3) Another trouble is that the leaks through expansion or contraction in the pots cause the asbestos on side of pots to go off in white dust and choke flues, which of course causes the pots to take longer in heating through lack of draft. What is your remedy? I put asbestos over the leak, but it won't hang on for any length of time. (4) We have one-inch leading pipe, then half-inch, and finally three-eighths-inch, to tubing that supplies burners of four machines. Is that piping sufficient where quality of gas is poor? Company recommends one and one-half-inch governor, which they have supplied. Of these small troubles I would like your opinion." *Answer.*—There is a brake on the mold-turning shaft which can be tightened to prevent the clatter of the gears when they come into or go out of action. (2) If elevator jaws show wear, it must be that the elevator is not in alignment with the line-delivery channel. Adjust by means of barrel at bottom of elevator. (3) The packing beneath the throat of the pot falls away in time and ground asbestos mixed with water should be packed into place. The pot must be removed and inverted to do this. (4) An inch and a quarter pipe should feed the four machines, and a half-inch pipe be run to each machine and this connected by three-eighths-inch rubber tubing to the governors.

WHAT AUSTRALIANS THINK OF US.—G. I. Brayton, who has visited both countries, writes as follows to the *Australasian Typographical Journal*: "In Linotype and other machine work, American operators are credited with being the fastest in the world. This, if true, is brought about by simplification and system, and not by exertion. Copy is vastly better, most reporters being compelled by their employers to use typewriters in the preparation of copy; and, in fact, everything possible is done to assist the operator and increase the machine output. Composition is measured by ems, and the lines are counted as cast, instead of proofs being pasted. Heads and ads. set by hand are not measured, and there is no "fat" or "pick-up," except on those papers which allow corrections to go in as composition. Usually there is no secret about the computation, open-faced "clocks," or counters, being placed above the plunger, and operating each time a line is cast. In this way an operator knows exactly how much he has set at any time during his shift, and it results in men striving only to keep up a fair average each day, instead of rushing one day and perhaps failing the next. A fair average on newspaper work, say nonpareil, thirteen ems pica measure, would be from 4,500 to 5,500 ems (nine to eleven thousand ems) per hour, but there are offices, notably some evening newspapers, where a higher average is expected. An average of seventy-five hundred ems (without fat) under Australian conditions, is equal to about nine thousand in the States, and, contrary to the general impression abroad, operators do not work so hard in America as in some other countries, Australia in particular. In America practically

all composition is done on time, there being few unions which work under piece-scale conditions. There being little piece work and very few bonuses, there is little incentive for a man to work, worry and shorten life over a machine which has been an unmitigated curse to the fraternity. In fact, unusually swift operators—men who can, and will, do two men's work—are not looked upon as benefactors to the trade in our country, and I have actually heard more about our own speed merchants in Australia than in their native land. The American machines are generally well-kept, and in some plants operating is almost a pleasure so far as mechanical details are concerned. All things considered, the Australian operator would, under American conditions, probably prove just as speedy as his American cousin."

RECENT PATENTS ON TYPESETTING MACHINERY.

Typesetter's Machine.—J. G. Gosselin, Hydepark, Massachusetts. Filed August 4, 1904. Issued January 30, 1906. No. 811,285.

Font Distinguisher.—R. M. Bedell, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 18, 1905. Issued January 30, 1906. No. 811,362.

Typesetting Machine.—J. S. Duncan, Chicago, Illinois, assignor to Addressograph Company, Chicago, Illinois. Filed May 23, 1904. Issued February 6, 1906. No. 811,623.

Keyboard Operating Mechanism.—E. V. Beals, Boston, Massachusetts. Filed September 25, 1901. Issued February 13, 1906. No. 812,542.

Double-magazine Linotype.—Carl Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York city. Filed October 20, 1905. Issued February 13, 1906. No. 812,585.

Double-magazine Linotype.—Carl Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York city. Filed October 30, 1905. Issued February 13, 1906. No. 812,586.

Compressible Justifying Space.—D. B. Ray, Huntington, New York. Filed April 25, 1904. Issued February 27, 1906. No. 813,912.

Type-packing Mechanism.—F. A. Johnson, New York city, assignor to Unitype Company, Manchester, Connecticut. Filed May 6, 1904. Issued March 6, 1906. No. 814,048.

Adjustable Mold.—Carl Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York city. Filed October 20, 1905. Issued March 6, 1906. No. 814,469.

Linotype Magazine.—T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 9, 1905. Issued March 6, 1906. No. 814,542.

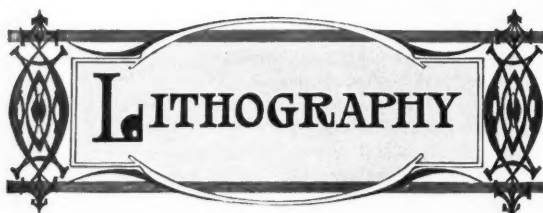
UNEXPECTED INDORSEMENT.

Uncle Jerry Peebles was looking over the list of "amended spellings" recommended by the reformers.

"Good land!" he exclaimed. "I don't see nothin' strange in them words. That's the way I've allus spelled 'em."—*Chicago Tribune.*

LABOR, wide as the earth, has its summit in heaven.—*Carlyle.*

What is there that is illustrious that is not also attended by labor?—*Cicero.*



BY GEORGE K. HENDERSON.

Under this department heading, Mr. George K. Henderson, instructor in lithography at Winona Technical Institute, will answer all queries pertaining to this subject.

Arrangements have also been made with him to assist workers in this line by making analyses and doing experimental work, at the following rates: Analysis of inks, compounds, acids and solutions, \$2; recipes and working formulas, \$1; examination of papers, inks and bronze powders, and making sample prints on or from same, \$1; experimental work from any surface-printing medium, in one to ten colors, \$1 per color. Address all matters pertaining to this department to George K. Henderson, Winona Technical Institute, Indianapolis, Indiana.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

HANDBOOK OF LITHOGRAPHY.—By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. \$2.10, postpaid.

THE Harris Press Company, Niles, Michigan, is now building rotary, self-feed one and two color presses, using zinc or aluminum plates, and on label work, etc., guarantee six thousand sheets per hour. These presses are built especially for the lithographic trade.

FINE LITHOGRAPHING ON ROUGH BOND-PAPER.—S. H., New York, asks, "How is fine lithographic work done on rough bond-paper?" Answer.—To print properly on rough bond-paper (if dry printed) requires a high-etched transfer. To do this properly, the work on stone must be more thoroughly protected than is usual in colorwork, as stronger etching acid is used. The protection of the design is effected by melting the rosin powder and so combining it with the ink of the transfer. This is done usually by passing the flame of a gasoline torch (or open end of a rubber hose-pipe attached to a convenient gas jet) quickly over the surface of the stone. As rosin has a low melting point, a slight heating will cause it to soften and combine with the ink. On cooling, the rosin will form a hard glaze over the design, which acid can not penetrate, and a strong etching can be given the stone with safety. Another method which has not found as much favor is to melt the rosin by ether vapor. This is applied by soaking flannel (which is fastened on the face of a flat board at least four inches wider and six inches longer than the stone) with ether. Two strips of wood one-eighth of an inch thick are laid on ends of the stone, the ether board laid face down thereon and carefully drawn toward the operator. The vapor melts the powdered rosin, which combines with the inked design, as in the first-mentioned manner; the side strips are merely to prevent the ether board coming in contact with the stone. The flame method is most direct and is

generally used. Extra heavy bond-paper is usually dampened either by a special damping machine, or by running through a trough, in quantities according to the weight and quality of the paper. These sheets are then placed in piles, allowed to expand and are then winded, turned and repiled and kept under weights or pressure until wanted at press. Such work after printing must be dried out, then pressed under considerable pressure between glaze or pressboards in a bookbinder's press, before they are fit for cutting and packing ready for customer.

THE PENROSE PROCESS YEAR BOOK.—This valuable illustrated work is now at hand and contains many practical hints on photomechanical work. A practical method of high-light half-tone work is shown with two examples, one of which, by Sears, London, was printed from aluminum, at rate of eight hundred impressions per hour. By this process all screen effect is eliminated in outside margins and the high lights are pure white, thus taking away photographically all the superfluous screen, which had formerly to be removed by the engraver or lithographic artist. The method outlined is making a regular continuous tone negative from the original design or copy, making a screen or half-tone positive from the negative, which is cut down with cyanid and iodine until all the points are gone in the highest lights. The printing negative is next made (by contact) from the screen positive, and this negative used in the regular manner. On coarse-screen work the positive can be used for printing. A reversing enamel is recommended for coating after the image is printed on the stone or plate, details of which are not given. While this process requires extra manipulation in the gallery, the speed, sureness of result and the cleanliness and artistic qualities of the work merit its consideration by the lithographer. The metzograph-screen process, of which eight examples are shown, lends itself admirably to the lithographic system. Screens Nos. 1 and 2 are clear and open in grain and should transfer and print well. C. G. Zander comes forward with a complementary color process. He uses four colors—yellow, scarlet, green and a purplish blue, and in two examples shows pure emerald green and bright purple effects, which are not achieved by the three-color process. The absence of a decided drawing plate, such as a black, will be against its favorable adoption by the lithographer. The book also shows an example of gelatin printing from a regular lithograph press, at eight hundred impressions per hour, which is nice, but has not the practicability of the high-light or grain-screen processes to recommend it. The Annual abounds in hints and examples of work in the process field, and to the lithographer the point of interest is that screens can now be had from Levy, Philadelphia, for zinc and aluminum work up to a size of 72 by 72 inches. The price of the book is \$2.50 net, and can be had through The Inland Printer Company.

REQUISITES IN LITHOGRAPHIC STONE.—N. P. B., Marfa, Texas. "I wish to learn something more about lithographing stone. I lived quite near a quarry in Kentucky about which there was some excitement, but nothing was done. There were some fine slabs of the stone there, some of which I broke off and used as pillars for houses. I was told that it had some grit in it. I saw a sample of stone here the other day that resembled it and a stonecutter told me that it was free from grit. The Kentucky stone was in one piece about ten inches thick and ran into an immense bluff. This I understand is a better deposit to work if it is valuable. A channeler can be used and perhaps saws, so as to slab ready for shipment. Should this interest you further I will be glad to hear from you and to learn all about the sizes and thicknesses desired, also the necessary machinery for working it; that is, for getting it out in the rough,

ready for shipment; also what the stone is worth. It lies quite a distance from the railroad, which will make it expensive to handle. I can send sample." *Answer.*—The lithographic stone in general use is procured from the famous Solenhofen quarries of Bavaria. It is a pure, close-grained, sedimentary limestone, ninety-eight per cent pure carbonate of lime. The finest grade is blue-gray in color; the cheaper grades are softer than the blue-gray and are lighter in color, ranging to a creamy buff in the cheapest quality. The useful sizes are 8 by 10, 10 by 12, 14 by 16, 16 by 20, 24 by 34, 30 by 40, 33 by 47, up to 44 by 64 inches.

GLOSSARY OF YELLOW JOURNALISTIC PHRASES.

Hurtle—Verb used of motion of any falling object, especially a brick or a suicide.

Havoc—Good word to use almost anywhere.

High—Adjective which must be prefixed to noun "noon" in the account of a fashionable wedding.

Trust—Any money not owned by the proprietor.

Slay—Synonymous with obsolete verb "kill."

Juggle—What is always done with the funds of a bank or trust company.

Ironmaster—See Andrew Carnegie.



GOOSE LAKE AND CEECEBE LAKE, MAGANETAWAN RIVER, "HIGHLANDS OF ONTARIO."

GRAND TRUNK RAILWAY SYSTEM.

Photo by J. W. Swan, Montreal

The retail price, including duty on the imported stone, is from 2 to 24 cents per pound, according to size and quality. The thickness should not be less than two and one-half inches in the small size, nor greater than five inches in the largest; three and one-half inches is a good average thickness. Samples free from defects, such as veins, chalky spots and uneven color, should be forwarded for trial to the nearest lithographing establishment, and their opinion of the merits of the stone taken in good faith, before installing any expensive machinery for the working of the deposit. Native stone has often been tried and found wanting in some one of the many requirements of color, hardness, texture and uniformity when put to practical use, which previously had all the appearance of a first-class product. The Winona Institute, at Indianapolis, will be pleased to receive and test any samples of the stone which you may send, without any charge to you.

Bandit—Person guilty of crime against property for which the penalty is more than ten days in jail.

College Girl—Any woman who has ever gone to school.

Portia—See Rosalie Loew.

Burly—Adjective always applied to a male negro.

Prominent—Descriptive adjective applied to farmers, plumbers and dentists.

Boudoir—Any bedroom the rent of which is more than \$1.50 a week.

Globe Trotter—Any one who has been to Hohokus, New Jersey, Kittery, Maine, or Peru, Indiana.

Raffles—Any thief who wears a collar.

Deal—Any business transaction which involves more than \$1,000.—*New York Sun.*

THE essentials for making a good newspaper man are "a receptive mind and willing legs."

DISCIPLES OF FRANKLIN.

NO. V — PETER M. BALKEN.

PETER M. BALKEN was born in Stavanger, Norway, April 24, 1837. He came with his parents to Chicago in July, 1849. In 1855 he went to work as a pressfeeder in the *Chicago Evening Journal* pressroom; John Namundsen was foreman. Shortly after that it became a union office and John Canberg became foreman. The circulation of the *Journal* then was about two thousand. The foreman would often have to take his own money over to J. W. Butler and buy a couple bundles of paper for that day's issue. Often they had a couple hundred insides left over which they would put under a board to use when they might run short. It often happened that outside readers would get the same insides two or three times over, when they would write to

both for the *Journal* and *Tribune* for quite a time. After the death of Colonel Farrar, John R. Wilson became manager, and after C. L. Wilson's death he became the publisher; the stockholders were John R. Wilson, Mrs. C. L. Wilson, Andrew Shuman, W. K. Sullivan, W. A. Hutchinson, who is now postmaster of Oak Park, and Peter M. Balken. After leaving the *Journal*, Mr. John H. Anderson gave Mr. Balken work in his advertising department of the *Skandinaven*, which he held for a couple of years. When Peter B. Olsen was elected County Clerk he gave Mr. Balken a place in his office, which he now holds.

NELS JOHNSON.

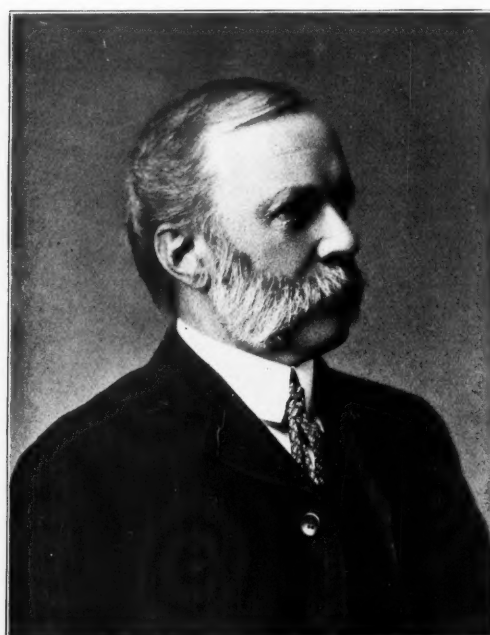
Nels Johnson was born at Von, Norway, near Bergen, December 1, 1843. He came to America in 1850 and settled with his parents on a farm in Boone, Illinois. He came to Chicago in August, 1859, and commenced at the printers'



PETER M. BALKEN.

inquire how such a thing could happen. When Lincoln was nominated in the great Republican wigwam, corner of Market and Locke streets, Mr. Balken was one of the ushers. After Lincoln had been elected in November, one of his first official appointments in Chicago was that of Charles L. Wilson, publisher and owner of the *Journal*, as minister-plenipotentiary to the court of St. James, London, which position he accepted and held during the President's term. During his absence his elder brother, John L. Wilson, became publisher and manager. During the war the *Journal* boomed in circulation, so that he had to put in a four-cylinder Hoe press, turning out thousands of papers, running till late in the night.

July 10, 1865, John L. Wilson made Mr. Balken foreman, which position he held until the John R. Wilson Company sold out in November, 1895, to the Scripps Company, of Detroit. During the big fire of October 9, 1871, the *Journal* was the only paper that did not lose an issue, and a few days after Colonel Farrar, Gen. Phil. Sheridan and John B. Jeffrey went to Cincinnati and bought and brought home an old, discarded four-cylinder press, the car being attached to a regular passenger train. This press did duty



NELS JOHNSON.

trade on the *Chicago Democrat*, edited by John Wentworth. When he sold out, Mr. Johnson went to the *Chicago Evening Journal*, where he finished learning his trade and continued to work there until the spring of 1872, when he left to engage in the chair business as a member of the firm of the Johnson Chair Company, in this city, where he has continued ever since.

THAT NEW MACHINE.

If you have put in a new typesetting machine and are standing behind the operator and wondering why he doesn't get up some of those five and six thousand per you have heard about, take a look over his shoulder at the copy you have given him to set. Does he have to fold it? Can you read it at a glance? Is it written on a typewriter or with a light pencil, lightly held? Does it contain marginal notes, written sidewise and endwise and crosswise? To keep a Linotype going the operator finds it easier if he is not obliged to translate and study and cuss the copy. There is no one thing that will take the ambition out of him like illegible copy. If it is easily read, it will put money in your pocket as well as his.—*Western Publisher*.

SOCIABLE OF THE BARNES-CROSBY CLUB.

The sociable of the Barnes-Crosby Club, held on February 24, was, as usual with the functions of the club, a pronounced success.

Invitations executed in photogravure were sent to all the employees of the Chicago house of the Barnes-Crosby Company. Over two hundred and seventy-five people attended the entertainment.

Although the decorating was not commenced until after 2 o'clock in the afternoon, in the evening the office, studios and photograph gallery were entirely transformed. Every incandescent light in the place was covered either by Japa-



nese lanterns or elaborate imitation of wrought-iron or stained-glass lamps. On each desk was a vase of flowers. One room was used as an art gallery, in which were displayed oil paintings and water-colors by the fifty-two artists employed by the Barnes-Crosby Company, Chicago house.

In the photograph gallery was provided an entertainment, both musical and dramatic, consisting of amateur and professional talent, which lasted for an hour and a half, after which the room was used for dancing, a five-piece orchestra being provided. An extra piano was placed in the main office, which was handsomely decorated with evergreens and flowers, while in the main artroom was served a buffet luncheon, and a number of tables were provided for a progressive card game. The affair was a grand success from every point of view.

This entertainment was planned and carried out by the Barnes-Crosby Club, which consists of about fifty members. The Barnes-Crosby Company had no connection with the affair with the exception of its kindness in turning over its

quarters to the club for the evening, and also in permitting the night force of engravers to have a holiday for the occasion.

LITHOGRAPHIC STONE INDUSTRY IN BAVARIA.

The following particulars respecting the litho stone trade have been furnished by the British Vice-Consul at Nuremberg (Mr. S. Ehrenbacher): The quarries within the communities of Solnhofen, Moernsheim, Altendorf, Muehlheim and Langenaltheim cover an area of about thirty "tagwerk" (a tagwerk is equal to 34.0727 hectares). The afore-mentioned communities are owners of the greatest part of the quarries. After deciding to work a certain part, the necessary resolutions are passed by their common councils, and the area decided on is proportioned out in equal shares to the members of the community. It is then worked either by those members entitled to a claim, or by others who may become the purchasers. Such a share has a breadth of about three metres, the length is decreed from case to case by the council of the community. After having been worked, the quarries again become the property of the respective community. Furthermore, there are a few firms owning quarries.

As only the smaller part of the quarries have so far been worked, it is not to be feared that the Solnhofen lithographic stone quarries will become exhausted within the next 100 years. The output of large stones varies. Hitherto the demand — although it has greatly risen owing to the introduction of many large-sized lithographic presses — could always be satisfied. Should a scarcity of large stones occur it can easily be met by working the quarries more extensively. Nevertheless, it may be remarked that the output of large stones is not in proportion to the quantity of smaller-sized ones.

As already remarked, the quarries belong principally to the communities, and are worked by the entitled members of such communities. Recently a number of such entitled members of Moernsheim parish joined together and formed a coöperative society, with the object of working their respective shares jointly, and selling the stones on the market. Moreover, there exists a joint stock company with a share capital of 750,000 marks. This company owns very valuable quarries, from which it obtains blue stones of best quality. Apart from these there is another large firm owning quarries (blue and yellow stones), and about another dozen firms partly owning quarries and partly working quarries belonging to the entitled members of the communities.

The lithographic stones intended for export are not polished at home for use at the lithographic works, they are merely rough-ground, and the necessary finishing polish is given them at the lithographic works.

Up to now there were only two firms who did the rough grinding and polishing with machinery. A third firm is at the present moment on the point of putting up machinery. The cost price of a large grinding machine is about 2,500 marks; that of a small one about 300 marks. The grinding and polishing in all other works and quarries is done by manual labor.

The number of hands employed in the quarry district amounts to 1,500. It is impossible to give even the approximate cost of quarrying the stone; so much depends on the quantity of earth to be removed, thickness of the stone and the degree of hardness, etc.—*Exchange*.

WHILE our shop is comparatively small, we find THE INLAND PRINTER is a necessity as well as a luxury.—*The Plaindealer Printery, Sparta, Illinois.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1 postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

IT IS so easy to get into a rut in writing of local happenings week after week—in fact it is hard not to. The editor of the Lawrenceburg (Ind.) Press, while evidently in a despondent mood, came close to the truth when he wrote the following: "There is no work of a semi-literary character that will so surely bring on intellectual decadence as the writing of local news week in and week out from one year to another. The very fact of being compelled by a sense of duty to chronicle petty details and record matters of trivial moment has a tendency to divert the mind from the things which are important and enduring. Any person who regards the statement made at the beginning of this item as a pessimistic wail can readily find abundant substantiation by a critical perusal of any country paper where the same man has been doing the localizing for ten or more years." It is a good thing sometimes for a man to have a "style of his own" in writing, but even such a writer, no matter how distinctive his style may be, in time becomes tiresome. This habit of always writing in one way is easy to form and hard to overcome. A study of the styles of other writers and a determined effort to use different forms of speech in describing the same occurrences will surely prove successful to some degree. Meeting and talking with other editors always broadens a man and increases his versatility and usefulness. The attend-

ing of meetings of newspaper publishers and editorial associations is one of the best moves the local editor can make. He may meet broader men than himself and he may not. In any event his own mind will be broadened and he will return home to write more fluently and unconsciously in a different vein.

N. G. ABBOTT, publisher of the Okee (Wis.) Klondike, inserts this explanatory clause immediately after his name in the publisher's announcement, "Sole owner, editor, proprietor, compositor, pressman, proofreader, devil and all; therefore responsible for all breaks, mistakes, side-aches, and all other great convulsions of nature caused by or through the publication thereof." No opportunity here to shift the responsibility.

GOOD AD. COMPOSITION.—One of the greatest faults of the average compositor is a failure to appreciate the value of contrast and white space. Combined with these, and equally important, is proper balance. A compositor must

Salt Lake Theatre

GEO. D. PYPER, Manager

THURSDAY FRIDAY & SATURDAY NIGHTS

CHARLES FROHMAN
presents

John Drew

IN

"THE DUKE OF KILLICRANKIE"

Seats on Sale—Tuesday.
Prices 25c to \$1.00.

No. 1.

be able to grasp the effect of each line upon the finished ad. and not be obliged to see a proof before he discovers his mistakes. It is not necessary to fill every part of the space with either display or body matter, as a proper grouping of the matter and proper distribution of white space are the important essentials of a good ad. No. 1, set by B. R. Bowman, for *Goodwin's Weekly*, Salt Lake City, is a good example of contrast, white space and proper balance. No. 2 is another specimen of Mr. Bowman's good work. Other examples of good composition, under conditions where rapid work is required, are Nos. 3, 4 and 5, set by W. A. Darr, of Ottawa, Kansas. Mr. Darr is required to set from four to seven columns of ads. in seven hours each day, and his work shows that he has the faculty of thinking quickly, seeing the result of a display line before he sets it, and probably does not find it necessary to throw many lines back in the case, and as a consequence all of his ads., while simple of construction, are at once striking

and effective. M. A. Jensen, of the Cooperstown (N. D.) *Courier*, puts in a large amount of work on his ads. without getting just the desired result. He overlooks some of the essential qualities enumerated above.

SECURING CIRCULATION.—A publisher writes as follows: "I am interested in the study of how to get and hold circu-

WALKER'S STORE

The Great \$1.00 Silk Sale

**Continued
Another Week**

Owing to the tremendous quantity in this great sale it proved too great a task to sell them all in one week. This week we will continue to sell all our novelty silks, values up to \$5.00 a yard at \$1.00. You are well acquainted with the comprehensiveness of this great line and those who were unable to take advantage of this opportunity last week will be happy to learn of the continuance of the sale.

HERE'S THE PROPOSITION
\$3.00 SILKS FOR \$1.00
A YARD

Orlth Brothers & Co.

No. 2.

lation. Also, the best method to be used in securing boy agents, the kind of literature to be used in securing such boys and how to hold them after secured. I would greatly appreciate any information you can give me along this line." *Answer.*—The big dailies in the large cities secure their tremendous circulation through the use of premiums, but I do not believe in "premium circulation" for papers in small cities. It is undoubtedly true that where valuable premiums are offered, and where a large corps of canvassers are kept at work, that big circulations can be secured and maintained. But in the large cities advertising rates are sufficiently high to warrant the expenditure of more than the revenue from subscribers in securing them. In the small city it is different. The revenue

from circulation must pay the expense of securing it. In the small city the subscriber must be induced to subscribe for the value of the paper itself. In order to get the best subscribers, and those who will stay when once secured, the premiums must not be given to the subscriber, but to the one who secures the subscription. The best plan for the country publisher, or for the publishers of the small city daily, is to inaugurate subscription-securing

Enameled Ware Sale

48 cents

will buy any article in our north window. This ware is more durable than any similar ware on the market. It is the heavy, double coated Amethyst ware.

48 cents

A. P. ELDER

"UNDER THE STEEL AWNING"

No. 3.

ing contests, preferably among young people, where prizes are given for a certain number of new subscribers, or for the largest numbers. Educational prizes, such as scholarships in colleges, local business colleges, musical conservatories, and the like, will prove very attractive and result in a healthy increase in circulation. Contests of this kind will develop agents, also. The young people who show the most enterprise will prove best fitted to represent the paper and handle its interests.

THE YOUNGEST EDITOR?—Fred L. Tipton, editor and manager of the Girard (Ill.) *Gazette*, writes: "If the statistics are within reach, I would be pleased to learn who is the youngest editor and manager who is actually running a newspaper. I took charge of the *Gazette* on December 1, 1904, being eighteen years of age two months before. I have been anxious to find out in regard to this, for if there is any honor in holding such a reputation I would like to find it out before some one comes in below me." The *Gazette* is not an amateur paper. Is there an editor and

The Rohrbaugh

Tuesday, January 23

ROWLAND & CLIFFORD'S GREATEST SENSATION

OVER NIAGARA FALLS

Astounding Electrical Effects. All Special Scenery. Large Select Company. A mighty production comparatively as prodigious as the gigantic cataract. Prices 25c. 35c. 50c. Seats now on sale.

No. 4.

manager less than eighteen years of age, who claims the honor which Mr. Tipton questions?

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Tacoma (Wash.) *New Herald Annual*.—A fully illustrated and comprehensive number. Many of the photographs were printed too black to get good half-tone results, but the presswork on these could have been improved by spending more time on the make-ready. The printing is flat.

Montrose (Colo.) *Press*.—A neat little paper. Ink distribution is uneven.

Kincardine (Ont.) *Reporter*.—The first page, or at least the greater portion of it, should be devoted to news. A light-faced parallel rule between the title and date line would be an improvement.

Odebolt (Iowa) *Record*.—First-page headings are still too small, particularly the second part.

Quincy (Mich.) *Herald*.—More prominent heads would improve the first page. The two cuts are not properly placed—the one in the second column should have been run just below the fold. Cuts in adjoining columns should never be run side by side.

Burlington (Wis.) *Standard Democrat*.—There is too much matter around the title. It would be better to omit the first and third lines, particularly if the first line can not be clearly printed. The ornaments around "Burlington Budget" are so prominent as to almost obscure the heading.



Important

All \$22, \$20 and \$18 Suits and Overcoats;

\$13.85

All \$16 and \$15 Suits and Overcoats

\$9.85

It's our Annual Cleanup. To secure America's best ready to wear clothes at such prices is an opportunity you cannot afford to miss.

Felix & Sons

No. 5.

RATE CARD FOR A SMALL MONTHLY.—Herman Richter, of Cullman, Alabama, asks for a rate card for a small monthly, *St. John's Messenger*, writing as follows: "Please give me a rate card from one inch to a full page, also for back cover. Paper has sixteen pages, columns are sixteen ems wide and forty-eight ems long; circulation, six hundred. What per cent increase shall I charge for ads. in special and holiday editions, running from one thousand to one thousand five hundred copies?" *Answer.*—Your circulation is small and you will probably find it difficult to secure very good rates, but the following card should meet your requirements:

	1 mo.	2 mos.	3 mos.	6 mos.	1 year.
1 inch.....	\$ 1.00	\$ 1.75	\$ 2.50	\$ 4.75	\$ 8.75
2 inches.....	1.75	3.25	4.75	8.75	14.75
4 ".....	3.25	6.25	8.75	14.75	23.25
8 ".....	6.25	10.75	14.75	23.25	35.00
16 ".....	10.75	17.75	23.25	35.00	50.00

For the back cover, and for special and holiday editions, a fair increase would be twenty-five per cent.

SOMETHING NEW IN A RATE CARD.—The following letter and the rate card reproduced herewith will be found interesting reading to all publishers, particularly those who are puzzling over the question of equitable charges for space:

Mr. O. F. Byzbee, Chicago, Ill.:

BILOXI, MISS., Jan. 23, 1906.

DEAR SIR,—Wish you would criticize our advertising rate card (enclosed)—the rates are on a circulation of 879 daily average—and the

ON SHORT TIME CONTRACTS	
we allow these discounts:	
On display space to be used within	
1 month....	20 per cent.
2 months....	15 per cent.
3 months....	10 per cent.
4 months....	6 per cent.
5 months....	3 per cent.
6 months....	NET.

No. 6.

appearance of the card. On Wednesdays and Saturdays we are now printing and circulating 940 copies per day. You will note that we allow "short time" discounts. For instance, if an advertiser contracts for fifty-two inches to be used within one month, we can allow twenty per cent discount; while if he would contract for fifty-two inches to be used within six months or a year, the rate would be net. Rather than carry a small contract as cited

INCHES	PER INCH	WE ARE GLAD to change your ad as often as may be desired when electrotypes (or stereotypes) are furnished, but if composition is necessary only the actual cost of same will be charged—from 5c to 10c per inch.	
25	\$0.16	Minimum rate per inch on display space, 3c	
52	.14		
75	.12	One-time order, 25c.	
100	.10		
150	.09	Classified advertisements, 1c per word each insertion.	
200	.075		
300	.06	Reading notices, 10c per solid brevier line (6 words to line) for first insertion and 7½c for each subsequent insertion.	
400	.052		
500	.046		
600	.042		
700	.04		
800	.038		
900	.036		
1000	.035		
1500	.032		
2000	.03		

No. 7.

a long time, we prefer allowing these "short time" discounts. Of course, these discounts also apply to large contracts, but don't you think it a good plan to allow such a discount to induce a man to use his space in a hurry? We have found the discounts to catch an advertiser who only wanted to advertise a short time, when the net rate would have lost him. At one time the *Herald* permitted "juggling" of its rates, but learned that the only fair rates were those that were fixed. When we learned this we made our rates as low as possible to sell space, and under no conditions do we vary from our rate card. We allow agents a reasonable commission (we recognize as agents only those who handle several lines of advertising). All

mail subscriptions are payable in advance, and city subscriptions are handled by a circulation manager who is responsible for all subscriptions.

Yours very truly,

THE BILOXI DAILY HERALD,

W. G. WILKES.

Mr. Wilkes's card certainly has points in its favor. It will prove particularly attractive to the man who wants to use large space for a few issues during some special sale. Every advertising solicitor has met this difficulty and has been tempted to cut rates to get such a man started. In order to stick to the usual basis of rates it is frequently necessary to charge such a man twice as much for the same space as the regular yearly advertiser would be called upon to pay, and frequently the business is lost in consequence. Taking the rates on this card for example, if a man wanted to use three hundred inches it would cost him ordinarily 6 cents an inch, and he would have a year to use it in, but, applying Mr. Wilkes's rule, if he will use it in a month he can have it for 4.8 cents an inch. In this respect the scheme is certainly a good one, but the prices are very low. It would be better to eliminate the extra charge for changes, increase rates all along the line sufficient at least to cover the average cost of changes and then show the advertiser that you are sufficiently interested in his securing results from advertising in your paper to urge him to change his copy frequently.

SOME NEW RULES FOR ORDERING BLANK BOOKS.

1. Always wait until the last moment and then give to the binder that has the most work and is rushed. He can take on a few more.

2. Never bring copy. Tell him what you want, and then if he does not give you what you thought you wanted, you have him on your hip. What he don't know he will guess at. Long guesses in the past fit him for this kind of work, and he gets to that nicety in guessing that he generally makes a sure thing guessing wrong.

3. Make him furnish ruled and printed proofs; he likes this, and sometimes the unthinking comes in and neglects this and then his feelings are hurt and he feels slighted. Remember this.

4. Don't mention bindings. He binds all kinds and all different kinds, and when he comes to that part on yours he surely can pick out your kind—the kind you wanted on your book—and if he does get the wrong binding make him bind it over. He ought to know better.

5. Make him state exact day of delivery; it's easy and he can do it, and if it is not exactly on the minute delivered, just as you thought you wanted it, it is not your fault. Throw it back on his hands.

6. When you get the book look it over carefully, and if you admire it keep still about it. Unwise ones might say something to swell the bookbinder up, and the next time he might not do as well, so it is best to kick all you can about it. Maybe he will chop off a dollar from the bill to get rid of you.

7. Don't neglect to name terms. You can have thirty, sixty, ninety or one hundred and twenty days, and if you want more take them. There's lots of them, and no reason why you should not have all you want. They are not like the days the judge gives, for you take what you want, and the other way you take what the judge gives. When you pay the bill, if you ever do, take off a cash discount. And don't forget to deduct express charges.

8. If any one asks you where you got your book tell him you got it in the city.

9. If you ever use the book up and want another one like it, or your business should demand another book, get it somewhere else.—F. G. Sweet, *Office Specialties, Williamsport, Pennsylvania.*



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

- REDUCING GLASSES, unmounted. 35 cents.
 PENROSE PROCESS YEAR-BOOK, 1905-6. \$2.85 postpaid.
 THREE-COLOR PHOTOGRAPHY.—By A. von Hübl. \$3.60 postpaid.
 PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.
 PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. \$3.
 DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.25.
 LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.
 THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.
 THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.
 DRAWING FOR PRINTERS.—By Ernest Krafft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.
 PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.
 PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.
 PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.
 THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, \$3.

PRINCIPLES GOVERNING SCREEN DISTANCE.—John A. Carberry, New York, asks: "Are there any fixed rules governing the distance between the screen and the sensitive plate in making half-tone negatives? If so, please print them or tell me where they can be found." *Answer.*—Indeed there are fixed principles governing the screen distance for correct half-tone negative-making and these have been formulated into printed rules by William Gamble, which will be found in a booklet called "The Half-Tone Process," published at sixpence, by Penrose & Co., of

London, but which can be had from their American agents, Tennant & Ward, 287 Fourth avenue, New York, or The Inland Printer Company.

COLLODION EMULSION FOR DIRECT THREE-COLOR WORK.—Here is the time of exposure and other details for using collodion emulsion in direct three-color work as given in *Process Work*; though conditions will vary under different circumstances, still it will give an approximate guide to those who have done no previous work in this line: "Enclosed arcs of ten amperes on one hundred volts alternating current were used for illumination; lamps placed about two feet from board; copy a fairly dark water-color reduced one-half; Cooke process lens and Klein filters; ruled screen 150 lines to inch; screen distance 3.32 inches. Exposure for the yellow plate through colorless filter, on plate sensitized with canary yellow, four minutes with *f*-32 stop. If Albert's A sensitizer were used, exposure would be two minutes under the same conditions. Exposure for the red printing plate through greenish-yellow screen, with plate treated with sensitizer A, stop *f*-45, two minutes. Exposure for the blue printing plate, with reddish-orange screen, *f*-45, four minutes. Orange flame lamps were used in lamps for the last exposure."

THE INVENTOR OF THE ENAMEL PROCESS.—The editor of this department wrote a letter to the *British Journal of Photography* about the previously unsettled question as to the inventor of the enamel process. It brought out the following information from Mr. William Gamble which is worthy of reprinting here almost entire, owing to the importance of the subject. Mr. Gamble says: "In regard to the letter of Mr. Horgan, in your issue of January 19, I think that there is no doubt that Charles E. Purton is the inventor of the enamel process. Mr. F. E. Ives, who was a fellow worker with Purton, has acknowledged this, and Mr. C. E. Chetham, now residing in St. Louis, who was also working in the same establishment, has also borne testimony to the same fact. I met Mr. Chetham in Buffalo last year, and he gave some reminiscences of their early days of processwork. He related how Purton used to work in a separate room, which he kept carefully locked, and no one was ever allowed to find out the details of his process. Mr. Max Levy, another of the "old-timers" of photoengraving in Philadelphia, confirmed Mr. Chetham's reminiscences. Mr. McIntyre, of the Electro-tint Engraving Company, Philadelphia, is another who could tell us something about Purton, who is now dead. I think it is only about a year ago that I saw notices in the papers of his death. Purton undoubtedly got his idea from the Garnier process, which was described by Major-General Waterhouse in the *Photographic News* for November 4, 1881. I find I have a copy of this article, and, as the paragraph bearing on this subject is a short one, I think you will find the space to quote the same. It is as follows: 'PHOTOENGRAVING OF LINE WORK.—A plate of copper is prepared by covering it, either by flowing or with a roller, with a very thin coating of a solution of:

Sugar	2 grams
Water	14 grams
Bichromate of ammonia.....	1 gram

This coating is equalized and quickly dried by means of an arrangement which keeps it in rotation over a warm place. As soon as the plate is dry a positive cliché of the drawing to be reproduced is laid upon it, and the whole exposed to the sun for a minute, or to the electric light for three minutes. The reaction produced is the same as with citrate of iron, but much quicker; the exposed parts are no longer hygroscopic, but in the parts protected by the

lines of the drawing the sensitive coating has retained its stickiness and will hold any powder that may be passed over it, thus producing a very clear image of the drawing. The coating being excessively thin, the little moisture it holds and the powder applied suffice to break its continuity, especially if the powder be slightly alkaline. If the rest of the surface were equally resisting, the plate might be bitten at once, but light alone is not enough to produce complete impermeability; the action of heat must be combined with it. The plate is therefore placed on a grating with wide openings, a large flame is applied underneath,

of a positive. The inventor, however, suggests powdered bitumen for dusting on the image. It is not stated in the article what powder should be used in the process we have quoted, but Mr. Ives has stated that Purton used a 'tin salt.' This process has come up again as a new thing, under the title of the 'dry enamel' process, in which it is understood that the powder is anhydrous carbonate of soda. As to the claims of Mr. Hyslop, I have heard it related that he landed in America as a photographer, and found it difficult to get employment, but seeing an advertisement in *Wilson's Photographic Magazine* for a photoengraver, he



AN HOUR'S CATCH AMONG THE THIRTY THOUSAND ISLANDS OF THE GEORGIAN BAY.

GRAND TRUNK RAILWAY SYSTEM.

Photo by J. W. Swan, Montreal.

and it is heated till the border where the copper is bare shows iridescent colors. The sugary coating thus becomes very hard in the exposed parts, but under the powder it is broken, porous and permeable to acids. The surface is then covered with the biting fluid, which is a solution of perchlorid of iron at 45° Baumé, and after a few minutes' contact the plate is engraved. It only remains to clean off the bichromate sugary coating which forms the reserve, and which, being hardened by heat, resists ordinary washing. It is removed perfectly by rubbing the surface with a hard brush and warm potash lye; the plate is then ready for printing. Sometimes it is necessary to give several successive bitings, or to use a resinous grain; in such cases various methods of the engraver's art are employed.' It will be seen that the process described applies to intaglio etching, but in another part of the article it shows how it can be applied to relief blocks in the same way, only, of course, using a negative instead

bought a copy of Wilkinson's 'Photoengraving,' and steadily 'crammed' himself with the subject; then, boldly presenting himself for employment in that line, he was engaged, and proved a very useful man to his employer. I have been unable to find the date of Hyslop's article in the *Artist Printer*, but I see Mr. Horgan puts it at the beginning of 1892, which I do not think is correct. I think it was in 1893. *Wilson's Magazine* discovered and quoted the article in a condensed form. In the original article Mr. Hyslop states that he bought an enamel formula for \$50, which contained gum arabic as a base, and finding himself unable to work it he began to experiment with glues, finally hitting on fish glue. I think this is the whole history of the enamel process, but possibly some of our American friends can fill in more details."

THE CONGRESS AND THE PROCESSWORKER.—Among the bills before the present Congress are many of special interest to readers of this department. The one for the

removal of the tax on alcohol used by photoengravers and in the arts should pass. The bill legalizing the metric system of weights and measures is another good measure, but the endeavor to remove the tariff from one of the greatest luxuries of the rich, foreign-made paintings, should be resisted by every friend of our art and artists. American artists struggled hard some years ago for a tariff to protect their art from competition with the foreign trash that was flowing into this country free of duty. They succeeded in getting a duty put on foreign paintings. Now, under the influence of J. Pierpont Morgan, and a well-organized literary bureau, working through all the States, artists are being cajoled into advocating the admittance of millions of dollars' worth of Mr. Morgan's paintings into this country free of duty. The hundreds of millions of dollars' worth of other paintings that will be rushed in here with the tariff removed will put our American artists and designers out of business. It will be found that the same interests that favor removing the duty from art are the very ones that want the present copyright law continued, which permits foreign-made engravings to come into this country and then be protected by American copyright.

THE DECLINING ART OF BOOK ILLUSTRATION.—Under this title the New York *Evening Post* prints a long editorial and attributes, among other causes, the decadence of book illustration to process reproduction which, it says, has wrought even greater havoc with the art of illustration. "Formerly, the art possessed a grammar. To draw on the wood block a design that must be followed stroke for stroke by the engraver was a serious occupation. Blurred and half-realized drawings were unpardonable under these conditions. In any case, whether the illustrations were cut in wood or copper, a trained artisan stood between the illustrator and the public. Not only has "process" removed all the salutary deterrents, but it has set a premium upon a rough and inartistic handling of the brush and the pen. The aim of illustrators is naturally to produce not a delightful drawing, but a good cut, and this has led to the production of drawings quite without charm and finesse, calculated for brusque and exaggerated effects, to be softened by the half-tone web and the reduction in scale. Very few of these drawings have independent charm. The remedy lies, we believe, with the publishers. We can not, in the interest of art, abolish photoengraving, but the publishers can abstain from exploiting mediocrities. They can decline to illustrate their books until illustrators of tolerable parts appear." The editorial writer was entirely right in laying the blame for the weaknesses of modern illustration on the publisher, but far astray in attributing any of the trouble to the reproduction processes. It is possible now to reproduce the artists' originals more faithfully than ever before, but artists are not given the time or paid the prices to enable them to hire models and prepare drawings with the care they did formerly. Then the engraver is neither given the time nor paid sufficient to turn out the best work. If the author, publisher, artist, engraver and printer could collaborate, using time and money as they formerly did, the illustrations of to-day would be superior to any in the history of the printing art, for all the requirements are more nearly perfect than ever before.

RELIABLE ALBUMEN FORMULA FOR HOT CLIMATES.—"Reader," Havana, Cuba, writes: "In the December number of THE INLAND PRINTER you gave me some good advice about rollers. I took your advice and got from New York a smoothskin lithographing roller and I am now 'on easy street.' I want to trespass on your good nature once more and ask you if I can improve on the inclosed albumen formula I am using on zinc? I print in about two minutes

in sunlight and on rainy days often ten to fifteen minutes." *Answer.*—Your albumen solution is entirely too thick and there is too much bichromate of ammonia in it, which accounts for its printing so slowly. If you will dilute the albumen solution just one-half with water it will work better. Mr. H. Hands, of Jubbulpore, East Indies, uses Cronenberg's albumen formula, which he says keeps well in hot weather and is absolutely reliable. It will pay you to try it. The formula being:

NO. 1.		
Liquor ammonia	12 ounces	
Alcohol	8 drams	
Ammonium bichromate	120 grains	
Water	4½ ounces	

NO. 2.		
White of eggs beaten to a froth and allowed to settle.		
SENSITIZING SOLUTION.		
No. 1	1 ounce	
No. 2	1 ounce	
Water	2 ounces	

Filter properly and whirl the zinc plate to get an even coating.

MAKERS OF FISH GLUE.—A French reader of this department writes from Paris to inquire who are the makers of fish glue in this country? *Answer.*—There is Le Page, the maker of the well-known article that can be had anywhere. Then there are the American Glue Company and the Gloucester Isinglass & Glue Company, both of Gloucester, Massachusetts.

ETCHING BRASS.—The *Process Photogram*, our ably edited contemporary in London, has prefixed to its old title a new one, so that it is now the *Process Engraver's Monthly*. The new name is an improvement, though it would seem impossible to improve the contents of this magazine. Imitation being the sincerest flattery, THE INLAND PRINTER feels complimented that our contemporary has added a department which we were the first to introduce, where technical questions are answered. Here is their answer to a query about etching brass: "When etching brass I find the enamel dot leaves the metal after having one good etch to get a fair proof. On copper our enamel stands firmly. What causes, generally speaking, are indebted to swimming-off, and what may be the cause in our special case?" *Answer.*—The enamel leaves the brass probably for the same reason as it leaves the zinc, whatever that is; perhaps because metal expands on heating and does not contract on cooling. Use a hardening bath after the plate is developed, dyed up and well rinsed. This bath consists of:

Water	500 c.c.	17½ ounces
Methylated spirit	50 c.c.	1½ ounces
Ammonium bichromate	31 grams	30 grains
Chromic acid	324 grams	5 grains

Allow the plate to remain in this from one to five minutes, according to age of bath. Well rinse and burn in, and etch plate afterward in iron perchlorid at 45° Baumé. Heat the iron solution if it does not etch the plate quickly enough, rather than dilute with water.

THE SOURCE OF IDEAS.

I find THE INLAND PRINTER a great help in refreshing ideas, and fully believe it indispensable in any well-regulated print-shop. I have secured ideas from the perusal of its pages which have been valuable to me in my work. — *Millard F. Rushing, Anna, Illinois.*

SOLOMON numbered every block intended for his temple. Details are the building blocks of business. Watch yours. — *System.*

BOOK REVIEW

"HENDERSON'S SIGN PAINTER," R. Henderson, publisher, Newark, New Jersey (100 pages, 8 by 10½, price \$3), is a book of designs and letter forms for the sign painter. The examples not being accompanied by any exposition of principles, the purpose of the work as a ready reference for obtaining the ideas of customers is apparent.

A COMPREHENSIVE and finely illustrated large folio book, of 104 pages, 10 by 15 inches, containing four hundred half-tones, with concise descriptive matter, has been issued by Mr. Moses King, 225 Fourth avenue, New York, publisher of "King's New York Views." This is one of the finest, if not the finest exposition of the city of New York that we have seen. It is edited by William Wirt Mills, of the *New York Evening Mail*. The volume is not only pictorially interesting, but valuable for reference. Paper, 50 cents; cloth, \$1.50.

AN interesting series of progressive writing books have been placed on the market by B. D. Berry & Co., 378 Wabash avenue, Chicago. Book one contains original rhymes by Carolyn Wells for headlines, with illustrations in color by Fanny Y. Cory, Ethel Franklin Betts, Will Vawter and B. Cory Kilvert. Book two has selections from Mother Goose for headlines with illustrations by Lucy Fitch Perkins. Book three has selections from Longfellow's "Hiawatha" and other literature concerning animal life for headings. Book four has selections from "Hiawatha" and other literature concerning plant life for headings, and book five is a development of small letters by a series of practice exercises.

AN EIGHT-HOUR-A-DAY WAGE CALCULATOR, prepared especially for printers for making up pay-rolls and figuring cost, is advertised in this issue and must prove of value to the bookkeeping department of any business where employees work on the basis of forty-eight hours a week, whether Saturday be a short working-day or not, as it saves all figuring and shows at a glance the amount due any employee for one-quarter of an hour or for forty-eight hours, and for every quarter of an hour between — at any rate of dollars, or dollars-and-a-half per week, up to \$30 per week. The work was compiled by a practical accountant and is guaranteed to be absolutely accurate, and has a cut-out index for instantly finding each table. In its use there does not seem any possibility of error, and the mental work is reduced to a minimum. The price of the book is within the reach of any business house, and is modest in comparison with the value of its contents. The publisher is Arthur M. Duff, of Boston, Massachusetts.

"A LEAGUE OF PEACE" (Ginn & Co., Boston, Massachusetts, paper, 10 cents; 100 copies, \$5) is the title given to a rectorial address before the students and faculty of the University of Saint Andrews, in Scotland, by Andrew Carnegie. In his multitude of duties, such as cutting coupons, giving away foundations for libraries and entertaining notables at Skibo Castle, the former steel king has found time to frame up a severe arraignment of Mars and his followers. Mr. Carnegie calls as witnesses ancients such as Homer, and men of our times, to prove that war is inhuman and profitless, sketches the genesis and history of international arbitration, calls mere physical courage by

its right name and exhorts his hearers, male and female, to oppose war by answering its promoters when they begin their jingoistic campaigns. In Mr. Carnegie's opinion, the lovers of peace in highly civilized countries could prevent war if their efforts were intelligently directed, and he suggests the organization of arbitration leagues pledged to compel the submission of international disputes to arbitration — even if the leaguers have to go the length of severing party ties. The pamphlet is published for the International Union and is a strong exposition of the gospel of peace by one of the most hardheaded, practical men of the day. Incidentally, the lessons taught and principles portrayed can be readily applied to the industrial world.

ABOUT A year ago Mr. O. F. Byxbee, editor of the newspaper department of THE INLAND PRINTER, severed his connection with the *Scranton Tribune* as business manager, and took up the development of a new trade journal, the *American Carpenter and Builder*, owned and established by Mr. Radford. The record of one year's work is shown in

AMERICAN CARPENTER AND BUILDER

The World's Greatest Building Paper

NOTE THE TREMENDOUS GROWTH IN SUBSCRIPTIONS AND ADVERTISING IN ONE YEAR.

Number of Subscribers		Pages of Advertising	
APRIL, 1905	16,737	APRIL, 1905	5
MAY	18,435	MAY	14
JUNE	20,266	JUNE	14
JULY	22,763	JULY	23
AUGUST	23,880	AUGUST	27
SEPTEMBER	24,174	SEPTEMBER	27
OCTOBER	25,119	OCTOBER	29
NOVEMBER	25,334	NOVEMBER	37
DECEMBER	25,507	DECEMBER	49
JANUARY, 1906	25,988	JANUARY, 1906	49
FEBRUARY	26,523	FEBRUARY	54
MARCH	28,063	MARCH	56

LEADS ALL OTHERS

IF YOU COUNT THE PAGES IN THIS ISSUE

General Evidence and Quality of Contents to Number of Subscribers in Pages of Advertising in Results to Advertisers.

SPECIAL ANNIVERSARY NUMBER

tabulated form in the first anniversary number on the cover-page, the original of which is lithographed in striking colors, and a half-tone reproduction shown herewith. No better evidence of Mr. Byxbee's business ability could be shown.

ANNOUNCEMENT is made from New York of the merging of the publishing houses of Herbert S. Stone & Co., Chicago, and Fox, Duffield & Co., of New York. The New York firm has purchased the entire good will, assets, plates, sheets and publishing plant of the Stone Company, whose publications will henceforward be catalogued in the Fox-Duffield list. *The House Beautiful*, edited by Herbert S. Stone, will be directed, as heretofore, in Chicago. The combination places Fox, Duffield & Co. in the front rank of the younger houses, with a large proportion of standard and successful works. Herbert S. Stone & Co. succeeded, in 1898, to the firm of Stone & Kimball, founded in 1893.

They were unusually fortunate from the start in "discovering" new authors with successful books. Among these have been George Barr McCutcheon, author of the "Graustark" volumes, George Ade, Hobart Chatfield Taylor, H. K. Viele and many others. Among authors of longer-established reputations are Henry James, George Bernard Shaw, George Moore, Maeterlinck, Ibsen, H. G. Wells, Octave Thanet, David Swing, William Sharp and "Fiona McLeod," Robert Hichens, Harold Frederic, Norman Hapgood, Clyde Fitch, Egerton Castle, Robert Herrick, and many others. Probably the most important undertaking of the Stone house was the great definitive edition of the works of Edgar Allan Poe, edited by George E. Woodberry and Edmund Clarence Stedman. A success of another kind was the furor created a year or two ago by the publication of the remarkable book in which the young woman called Mary MacLane professed to give an unbiased account of herself. The firm of Fox, Duffield & Co. was founded three years ago by R. K. Fox and Pitts Duffield, of New York. Mr. Duffield, who received his training with Charles Scribner's Sons, is the active manager of the business. Mr. Fox was formerly connected with R. H. Russell, whose business was later absorbed by Harper & Brothers.

"THE COUNTRY TOWN" (The Baker & Taylor Co., New York; price \$1) is a "study of rural evolution," by Wilbert L. Anderson, in which the author dives deeply into the causes of the tendency to leave the delights of the "old farm" for the bustle and worry and excitements of the smoke-covered and dun-paved city. It is the fashion to refer to this seeming phenomenon in a pessimistic vein, and some will have it that the movement is born of the growing frivolity of the people—a yearning for gaiety that stifles all the higher and more substantial qualities that inhere in mankind. Mr. Anderson maintains—and proves—it is economic compulsion rather than social attraction that is behind the migration. Convinced that the movement is in harmony with the progress of society, the author is optimistic; even the abandoned farms of the East do not disturb him. They simply represent the elimination of land which never was desirable for agriculture, and in these days of comparatively efficient transportation are quite unfit. And so with the collection of decaying cottages one sees here and there in the country, their abandonment tells the tale of farm laborers who, struggle as they might and with favoring circumstance were always just this side of mendicancy, having moved to the city, where opportunities of employment are somewhat better for the head of the family, but which means limitless improvement of outlook for the growing generation. Though the movement is in obedience to natural laws, and therefore far from dangerous, the volume of it has been greatly exaggerated—much being written and said of the country town (using the term in the New England sense) that has suffered a decrement in population, while its modest neighbor which has increased almost as much is not heralded to the world. Though alive to the influence machinery has had on the country town, Mr. Anderson has faith in it, and has strong hopes that it may continue to be a factor in the upbuilding of society. The book contains many interesting and little-known facts concerning the matters discussed therein, and has a very flattering introduction by Rev. Josiah Strong, D.D., president American Institute of Social Service.

DEVELOPING ORDERS.

To the experienced advertiser there is no guessing as to what constitutes the real fight. The battle is not altogether in the production of inquiries but in developing the inquiries into orders.—*The Western Monthly.*

AUSTRALIAN AND AMERICAN METHODS.

G. I. Brayton, in the *Australasian Typographical Journal*, says:

"There is a great difference between the job offices in Australia and America. So far as my rather limited observation of Australian job offices has extended, they seem far behind the times in the matter of type and accessories. Type in the average American job office (unfortunately there are good, bad and indifferent offices there, as well as here) is on the point system. In Australia the average job-office seems to contain a miscellaneous assortment of more or less accurately cast type and borders from various parts of the world. One office in which I worked had material from England, America and Germany, and each foundry, apparently, had cast its type and borders on a different system. As a rule the American job-office contains a full series, consisting of from four to ten sizes of each face represented, thus permitting cards and small matter to be set completely in one style type. This, of course, simplifies composition and saves time. Instead of setting up quad lines to fill space, the American compositor is supplied with liberal quantities of 'labor-saving' leads, slugs and brass rule, and wood, metal and steel furniture. The leads, one, two and three-point (twelve, six and four to pica), the slugs being six and twelve-point. All material is accurate as to size and length, and reasonable care is exercised that it shall not become battered on edges or ends. The cases, as a rule, contain plenty of sorts, and are laid in the most convenient manner, with caps in the lower right-hand side of the upper-case, and figures in the upper right-hand side of the lower-case. Such accented letters as ö, é, etc., would be hard to find in an American office, as there is little call for them, spelling (and pronunciation) being quite different from the English and Colonial system. Your word 'jewellery' is spelled in America 'jewelry,' the unnecessary 'le' being dropped. So it is also with many other 'dead' letters; and even the much-discussed 'Yankee twang' is, after all, partially the result of this system of spelling and pronunciation. Sometimes I wonder if my Australian friends realize how strange their 'twang' seems to me."

ANDROO KARNAGY SPELLING URGD BY KOLUMBIA STUDENTS.

PHONETIC SYSTEM AND MOVEMENT OF EDUCATORS IN ITS FAVOR INDORSED AS PROPER THING IN KOLIJ XAMINASHUNS.

A number of Columbia students gathered on March 22 in New York, in University Hall on the campus, and formed the "Fonetic Speling Assosiasun of Kolumbia University," binding themselves to adopt the principles of the reformed method of orthography for which Andrew Carnegie recently furnished a fund of \$15,000. Martin C. Anson, third-year law student, was elected president and these resolutions were adopted:

WHEREAS, Numerous prominent edukators thruout the United States hav pronounzed the English sistem of speling now in vog cumbersum, unweeldy and illojikal; and,

WHEREAS, Movement heded by wun of our on profosors has bin instituted for the purpus of kreating a sentiment in favor of reformed, revizd and simplifid method; and,

WHEREAS, This movement meets with approval of Kolumbia students in general; be it

Resolved, That we, the students of Kolumbia university, to-day assembled, do hereby form ourselvz into an organization to be non as the "Fonetic Speling Assosiasun of Kolumbia University"; be it further

Resolved, That we herby bind ourselvz to abide by the desishuns of the "simplifid speling board," recently organizd by Androo Karnagy, wen mad publik, and adopt the folloing prinsipls to be a gid in all privet korespondenz and in our kolij xaminashun papers: First that al silent letters be dropt; sekond, that al diphthongs be replased by singl vouls wherever possibl, and third, that fonetic sistem of speling be adopted.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

SPECIMENS from Thomas Henry Stafford, Plainfield, New Jersey, show tasty typography and good presswork.

SPECIMENS received from Jester, the Printer, Eaton, Indiana, show good type arrangement and careful presswork.

SPECIMENS received from Douglas H. Cooke, Inc., New York, show excellent typography, good presswork and a discriminating use of color.

TASTY typography, discrimination in the use of color and careful presswork characterize the productions of A. K. Ness, Cheboygan, Michigan.

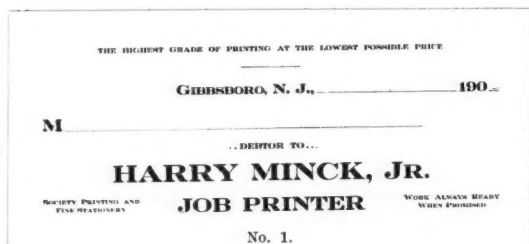
ALABAMA PAPER & PRINTING COMPANY, Birmingham, Alabama.—The letter-head and envelope are original in design, and the colors of ink and paper are quite in harmony.

CAREFUL typography, good design, harmonious color combinations and excellent presswork are all found in the specimens from the McMullen Printing Company, Cheboygan, Michigan.

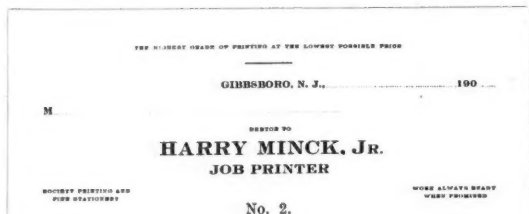
J. A. SNYDER, Lititz, Pennsylvania.—The letter-head and receipt are neat specimens of type arrangement and presswork. The envelope corner card is rather overdone in ornamentation.

J. A. T., Mount Vernon, Ohio.—Do not use too many type-faces in a single specimen. The bill-head submitted would have been very much better if one or two faces had been used, instead of four.

HARRY MINCK, JR., Gibbsboro, New Jersey.—Imperfect joining of rules is a noticeable feature in the commercial specimens submitted. Rule and panel work, unless carefully handled, should be avoided. A few of the



specimens have a rather crowded appearance, owing to the fact that the type-faces selected are too large. One of these is reproduced (No. 1) with a resetting (No. 2). The presswork on all the specimens is good.



R. FRED HARRIS, Huntington, West Virginia.—The advertisements submitted show originality in design, but in many cases there is too much ornamentation. The rules are very imperfectly joined.

AN exceptionally attractive package of menu specimens is at hand from the printing department of the Auditorium Hotel, Chicago. The menus are artistic in design, and the composition and presswork well executed.

JOHN E. WALSH, Roxbury, Massachusetts.—The samples submitted are appropriate, well balanced and not overdone. A grouping together of the three lines pertaining to the date would, however, be an improvement.

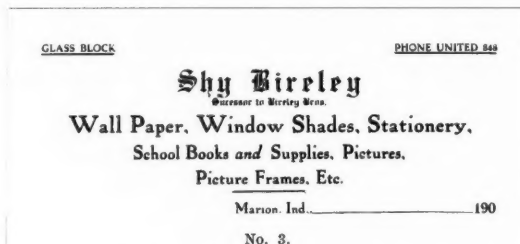
LENNIS BRANNON, Talladega, Alabama.—The specimens submitted are with few exceptions very artistic and well designed. The type matter on the

first page of the program crowds the top and bottom rules a little too closely. Periods as word ornaments detract from the appearance of some of the specimens. Red and blue as a color combination are not a success.

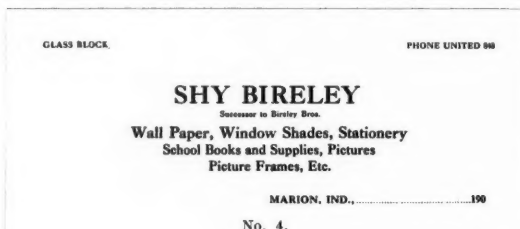
LE ROY BOGGS, Mitchell, South Dakota.—Considering the time limit under which the program was turned out, it is a very creditable piece of work. The cover is rather weak, however, both in design and color scheme.

F. WEINMANN, Frankfort, Illinois.—The commercial specimens submitted show a tendency toward overornamentation. The posters are good in design and the borders and type-faces cut from leather are exceptionally well done.

THE Neal Press, Marion, Indiana.—A little more care in the joining of rules will add immensely to the appearance of your work. In the letter-head and envelope the feature lines are spaced entirely too much. The first



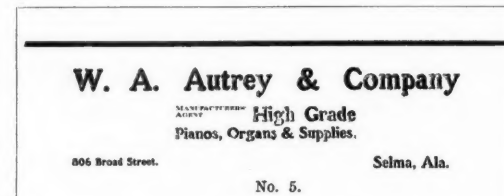
page of the Phi Delta Kappa program is confusing on account of the number of colors being too evenly distributed. As an illustration of the fact that a neat and simple type-design in one color is often preferable to a



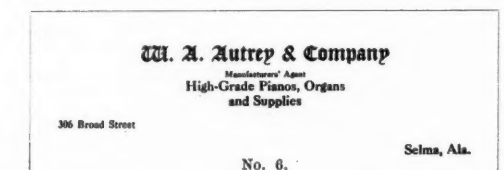
more complicated piece of typography in two or more colors, the Bireley note-head is reproduced (No. 3). The original is in black, with the rules and the initials in the feature line in gold bronze. No. 4 shows a resetting.

J. EDELSON, Pittsburg, Pennsylvania.—The composition of the specimen submitted is very creditable, with the exception of the joining of the rules. More care should have been given this feature. The distribution of ink is very poor.

THOMAS PERRY, Selma, Alabama.—The type used on all the specimens is much too large, the envelope being the most satisfactory. The letter-head of W. A. Autrey & Co. (No. 5) is perhaps the best, or worst, example illus-



trating this point. In the original, the rule across the top is in a dark reddish-brown, balance in black. A resetting is shown. (No. 6).



H. F. LAKE, JR., Gunnison, Colorado.—The letter-head is neatly arranged, but the improper use of colors ruins the appearance of the finished product. As printed, the line which should stand out the most prominently

is in reality one of the weakest. The use of but one color—the blue—would have resulted in a much better specimen.

WILL R. BURGE, Pacific Grove, California.—The use of the ornamentation on the letter-head is detrimental rather than otherwise. The appearance would be improved by omitting it and moving the type matter to the center of the sheet.

A CATALOGUE for S. A. Maxwell & Company, by the Binner-Wells Company, Chicago, is thoroughly in harmony with the artistic productions of this firm. The typography and design are well chosen and the half-tones carefully handled.

A. W. HAMMOND, Cleveland, Ohio.—The specimens submitted are very creditable. More care should be given, however, to the distribution of white space, the type matter on some of the samples crowding the top and bottom rules too closely.

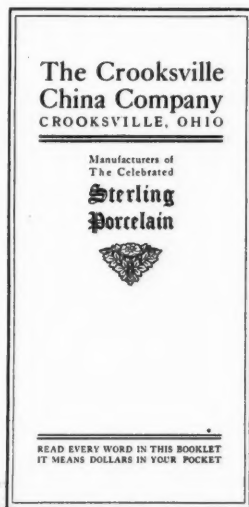
A. B. WATERMAN, Colorado Springs, Colorado.—The advertising leaflet is neat in design and the presswork is carefully done, but the colors are too evenly divided, especially on the first page. A lighter color should have been used for the rules.

TRENT PRINTING COMPANY, Knoxville, Tennessee.—The letter-head would be greatly improved by placing the rules which form the panel a little closer together. The colors on the leaflet are too evenly divided, resulting in a confused appearance.

J. J. EMERICK, Wheeling, West Virginia.—The most noticeable feature in the specimens submitted is the imperfect joining of the rules. This is especially conspicuous in the cover of the booklet for The Crooksville China Company, although in this case it is principally the fault of the make-ready.



No. 7.



No. 8.

This cover is also very weak in design, being practically the same tone from the top to the bottom, with no relief by whitening out. The use of too many rules across the page also has a tendency to keep the tone too uniform. A reproduction is shown (No. 7) with a resetting (No. 8).

AN artistic booklet is one issued for the Colonial Trust and Savings Bank, by the Marshall-Jackson Company, Chicago. The text is printed in black and orange, with the half-tones in a beautiful shade of brown. The cover is embossed.

A. W. ISOOD, Bradford, Pennsylvania.—The type-designs are carefully arranged, but the envelope corner card should be less ornamental and the light-faced rules should be replaced with heavier ones. The presswork could be greatly improved.

ROBERT H. GOULD, Binghamton, New York.—The specimens are very tasty in typographical arrangement and the presswork is beyond criticism. The use of a yellowish green in the place of blue would have given a more pleasing color combination.

J. W. ROPER, Chicago.—While your idea of the disputed page is rather too ornamental for the purpose, the other proof is not an improvement. The type-face in both proofs is rather weak and a plainer face would have been better. The other pages are much better.

QUITE in keeping with the high standard of excellence of the Griffith-Stillings Press, Boston, Massachusetts, is the program for The Boston Baptist Social Union. The harmony of color, beautiful designs and careful presswork make it a most artistic specimen.

W. B. KERSHAW, Mount Union, Pennsylvania.—The type used on the circular is too nearly uniform in size. Bring out the important lines and

subordinate the balance, instead of attempting to emphasize everything. Imperfect joining of rules, injudicious whitening out and an excess of panels characterize the envelope corner card.

H. J. DE BOCK, Chicago.—The specimen submitted is interesting as illustrating what can be accomplished in the way of making sketches of work before beginning composition. This is especially valuable in designs in two or more colors. The page is very creditable.

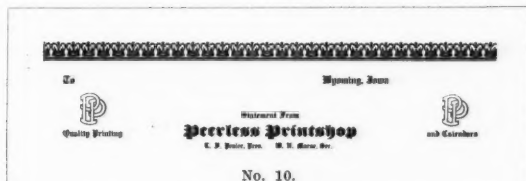
JAMES F. GREIG, Detroit, Michigan.—The borders submitted—composed of lining gothic letters and rules—are very good and exhibit considerable originality. Their practical use, however, would in most cases be prevented by the smallness of the fonts of type in the average small office.

ARTISTIC typography, careful use of color and excellent presswork characterize the specimens from the Peerless Printshop, Wyoming, Iowa. A reproduction of a letter-head is shown (No. 9), as is also that of a unique



No. 9.

statement (No. 10). Both of the originals are in two colors, the letter-head being in black and red and the statement in black and orange.



No. 10.

CAREFULLY arranged type-designs, good presswork and pleasing color combinations characterize the specimens submitted by the Union Bank Note Company, Kansas City, Missouri. In the automobile turntable booklet, however, the tints underneath the half-tones are far from being uniform.

A UNIQUE program was used by the Employing Bookbinders' Association of New York at their ninth annual dinner. It was gotten up in the form of a bound book, 3 by 5 inches, with deckle edges and gilt top. The printing was in two colors, and the portraits of the officials were printed from half-tones and tipped on.

THE Register-Weekly, Union City, Michigan.—Imperfect joining of rules, poor presswork and an inharmonious color combination are all shown in the blotter submitted. Blue and red as a color combination are not pleasing, and when to this combination is added the pink stock, the appearance is especially disagreeable.

CLARENCE E. MITCHELL, Raleigh, North Carolina.—The type matter on the cover page crowds the top and bottom rules too closely. More white space at these points would greatly improve the appearance. Use a smaller ornament and place it a trifle higher on the page. More careful attention should be given to the joining of the rules.

W. MITCHELL, Wairarapa, New Zealand.—Considering the duration of your apprenticeship, the samples are well executed. However, the treatment should be more simple. Red and blue do not constitute a good color combination. In the March issue of THE INLAND PRINTER you will find the information you desire in regard to colors.

HEADLIGHT PRINTING COMPANY, Morrilton, Arkansas.—The rules used are not heavy enough, nor is there enough space between them for the kind of stock you have selected for your blotter. The periods at the ends of the line should have been omitted. A little more care in spacing, especially after commas, before interrogation points, etc., would greatly improve the appearance of the work.

W. H. TOWNER PRINTING COMPANY, Bellingham, Washington.—The rules under the feature line of the veterinary hospital letter-head should have been heavier or, better still, omitted entirely. It is not consistent to underscore a heavy black type with hair-line rules. The balance of the specimens are neatly designed typographically and, with the exception of the red and blue combinations, good in color.

THE Tribune, Ozark, Missouri.—A more simple treatment of the letter-head would have produced better results. The band of border across the center should have been omitted, as should also the punctuation points after the display lines, those in the panel, where the items are separated by white space, being entirely unnecessary. Place the monogram and the officers' names in a panel at the right side of the letter-head.

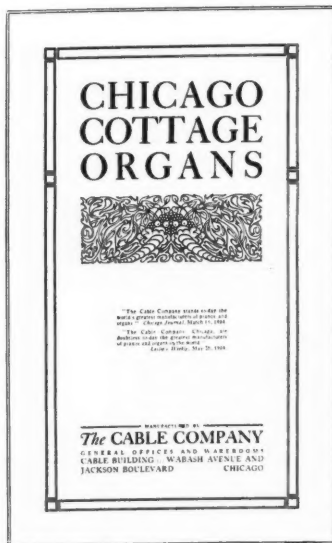
AN artistic production is the house catalogue of the printing firm of Buchler & Co., Bern, Switzerland. It is a book of 250 pages, handsomely bound, and contains a history of the firm and many views of the establish-

ment, together with all the type-faces, borders, cuts, etc., at the disposal of their customers. Specimens of colorwork and design are shown throughout the book, the combinations of color being especially attractive.

As artistic specimen is the book commemorating the twenty-fifth anniversary of the house of George Borgfeldt & Co., New York. It is the product of the Chasmar-Winchell Press, New York and Pittsburg, and is quite up to the usual high standard of this firm. It is printed in three colors, the half-tones being run over tint-blocks. The type arrangement is tasty and the decorative designs are quite in harmony, making the whole a handsome piece of work.

H. E. GREEN, Cherokee, Kansas.—The specimens submitted show a tendency to the use of type which is entirely too large for the work to be done. Another fault is the too-frequent underscoring of lines with rules, especially when light-faced rules are placed under heavy lines. If you feel that you must underscore a line, use a rule which is heavy enough to harmonize with the face of the type. The business card and café note-head are by far the best of the specimens submitted.

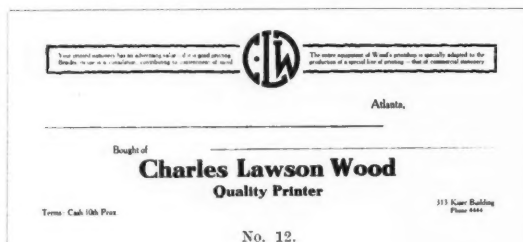
As artistic little page from a booklet for The Cable Company is reproduced. It was designed by R. C. Stovel, with Sleepack-Helman Printing Company, Chicago, and is a very creditable specimen. (No. 11.)



No. 11.

more columns, the distance between the rule and the type matter should not be less than that between the columns. Another error—and one that is noticeable in many of the specimens which reach this department—is the improper distribution of white space around the initial letter. The heading, as a result of the letter-spacing, is very much weaker than it should be.

EXCELLENT type arrangements, good presswork and harmony of color characterize the specimens received from Charles Lawson Wood, Atlanta, Georgia. An attractive bill-head is reproduced. The original is in colors,



No. 12.

the type matter being in dark blue, the panel in light blue and the monogram in orange, on steel-blue stock. (No. 12.)

BLOTTERS have been received from the following: Great Falls Stamp Works, Great Falls, Montana; Rogers & Hall Company, Chicago; The Queen City Printing Ink Company; John T. Palmer Company, Philadelphia; R. L. Polk Printing Company, Ltd., Detroit; John W. Little & Co., Pawtucket, Rhode Island; Converse Printing Company, Pittsburg, Pennsylvania; The Seagers Press, Hamilton, Ontario, unique advertising blotter, comprising a string puzzle; Stettinger Brothers, New York; Joseph Dixon Crucible Company, Jersey City, New Jersey; Irving K. Annable, Boston,

Massachusetts; Griffith-Stillings Press, Boston, Massachusetts; The Henderson-Ames Company, Kalamazoo, Michigan.

PAUL M. NAHMES, Milwaukee, Wisconsin.—As far as the position of the firm name is concerned there is little or no choice between the two advertisements submitted. If the time, discussion, etc., involved in the question of the position of the firm name had been spent in the consideration of how to bring into more prominence the important part of the advertisement—the Goodrich Quick Detachable Tire and Rim—the results, from the standpoint of the advertiser, would undoubtedly be greater, and with no loss in typographical appearance. The top line in itself does not apply to tires any more than it does to dozens of other articles, yet this line and the firm name are alone brought into prominence, while the article advertised is shown only by reading the paragraph.

W. H. BLOSSOM, Hudson, Michigan.—The reading matter at the sides of the letter-head should be in a smaller size of type. As it is now, it overshadows the feature line. The color combination is not in harmony. Blue and red in their full tones can not successfully be used as a color scheme, and even though that were possible, the amount of red used is too great for a pleasing combination. While an equal amount of two complementary colors in their full tones will produce a feeling of harmony, a more pleasing effect can be gained by the use of a shade of one of the colors and a tint of the other, while a still better effect will be produced by using a small amount of one with a large amount of the other. The joining of the sections of border on the program should have been given more care. The presswork is considerably better than the composition.

TYPEFOUNDERS' SPECIMENS.

AN attractive booklet is issued by The American Type Founders Company, displaying the Bulfinch Old-style and Meriontype faces—also Bulfinch borders and Bulfinch Attractors. The latter comprise a set of quaint cuts and are what their name implies—attractors. The type arrangement of the booklet is very tasty. Another publication from the same company is a comprehensive catalogue of brass rule.

A SHOWING of Caslon Bold with corresponding italic initials and page ornaments is made by the Keystone Type Foundry in a booklet just issued. All are very handsome and faces of the most serviceable kind.

SHOULD STICK TO THE "THREE R'S."

Cleveland, Ohio, is a representative American city, and its system of public instruction may be accepted as quite up to the average. Its school authorities have, however, been led to inquire whether the schools are producing the best practical results. Inquiry among the teachers proved that they had too little time for good work in the three basic branches of instruction. Out of 1,312 teachers, only three reported satisfactory results in reading in grades five to eight, inclusive. Writing was reported as not quite so bad. The committee selected representative eighth-grade classes and gave out a memorandum of purchases of common articles, and the pupils were required to make out a receipted bill. It was thought an easy task for fifth-grade pupils, but these eighth grades averaged to misspell over twenty-five per cent of the words, thirty-three per cent failed to use the debtor's name, only eleven per cent receipted the bill, and only thirty-three per cent figured the bill correctly. This was so unsatisfactory that a simpler slip was prepared for about two hundred representative eighth-grade pupils, covering the four simple rules in arithmetic and percentage. Over one-half failed in addition, twenty-two failed in subtraction, only twenty-two were correct in multiplication and eighty-six failed in division, while over one-third failed in percentage. In a spelling contest of fifty common words, one hundred and forty-four pupils turned in papers, and only one was perfect, while in the worst only one-quarter of the words were correct. The errors averaged thirteen to a competitor. The teachers attribute this poor showing to the excessive time spent in drawing and in physical culture, and to undue preparation for holiday exercises and public exhibitions. It would be interesting to review the result of similar examinations in the public schools of New England. It is certainly true that even the average high-school graduate is not well fitted for even ordinary clerkship positions.—*New England Magazine.*

GLASGOW'S TECHNICAL COLLEGE FOR PRINTERS.



TECHNICAL education in Great Britain will receive a tremendous impetus on the completion of the Glasgow and West of Scotland Technical College at Glasgow. The massive edifice will be the largest technical college in the United Kingdom and embrace in its curriculum a complete department in the printing and allied trades.

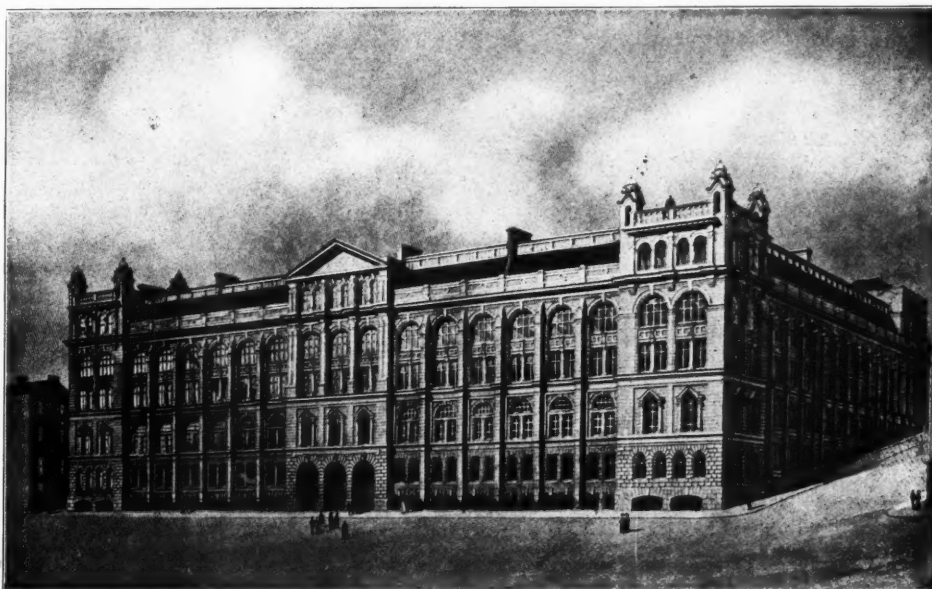
The first session of these most successful classes has drawn to a close. The course of instruction in typography included lectures and practical classwork. These have been the means of stimulating the printers of this most progressive city of Glasgow to keep abreast of the times in all that pertains to a fuller knowledge of their craft. The students of both the practical classes, the case department and the machine department, have been required to attend the

on the American point basis. The equipment is of an extensive nature, making a medium-sized, up-to-date case-room with all modern material.

Two competitions were held at the close of the session, and eighteen competed, five prizes being awarded.

The instructor of the case department is Edwin Morley, a progressive disciple of Caxton. The machine department is under the guidance of James Courtney. It has a roll of fifteen, one-third of which are journeymen and two-thirds apprentices.

The work of the class began with a thorough explanation as to the details and working parts of the machines at the disposal of the class, which comprise a demy machine (cylinder), by Payne, of Otley, England, fitted with all the latest improvements and driven by electric motor; a platen machine of the latest make; a Columbian press, a gift of W. John Anderson, of the firm of Robert Anderson, Glasgow. The work for this class was partly supplied by



GLASGOW AND WEST OF SCOTLAND TECHNICAL COLLEGE BUILDINGS, NOW IN COURSE OF ERECTION.

lecture course, which deals with the work of these classes and which is supplementary to the practical classwork. No division of work is recognized, the students therefore being enabled to get an all-round training in the various branches of their work.

The lecture course consisted of twenty-five lectures, sixteen being delivered by the class lecturer (Malcolm Macfarland) and nine given by prominent members of the trade in the city of Glasgow. The lecture class consisted of about one hundred and fifty members and the interest was kept up to the end. The "open" lectures by prominent craftsmen were well attended and were thrown open to all members of the trade free. The lectures were illustrated by lantern and blackboard work. An examination was held at the close of the session in "theory."

In practical casework there are twenty-one students—taking three nights each week—and each student is required to attend two nights weekly. The average attendance was ten. The instruction given is principally in display work, examples of the best work being shown and explained to the students, and these include THE INLAND PRINTER specimens. The type, borders, rules, etc., are all

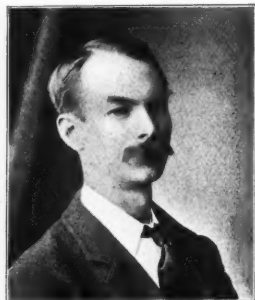
material from the case department, and also by blocks, etc., supplied by some well-known firms in the city of Glasgow, which gave scope for overlay-cutting, for wood engravings and process blocks (square and vignette), also single, double and tri-color work. The work of the session also comprised the printing of the work of the case students, and a competition for overlay-cutting, make-ready and printing a dozen copies of same. The interest of the members of this class was fully maintained, with a fine average of attendance.

These classes are all equipped with the latest materials and machines and the printer-students of the city of Glasgow have a grand opportunity to forge ahead in the production of all that is best in art printing. The classes in each instance are under the control of capable and enthusiastic teachers, who have the welfare of the students at heart and who are adepts at their particular work.

The following is the course of special lectures arranged for the classes in typography at the Glasgow Technical College (session 1904-5): "Recent Labor-saving Appliances in Letterpress Printing"; "Typefounding and Type"; "Manufacture of Paper, Weights and Sizes of

Paper, Equivalent Weights, Qualities and Makes of Paper, Etc."; "Casting of MSS. for Bookwork, Measures, Proportionate Faces, Bookwork Problems, Etc."; "Composition Jobwork"; "Chases and Furniture, Locking and Unlocking, Springing Remedies, Care of Machine and Wash-up"; "Modern Display Work in Typography"; "Composition, Book and Pamphlet Work"; "Mechanical Composition"; "Imposition, Sheet and Half-sheet Work, and Various Schemes"; "Stereotype and Electrotpe Work, Systems of Mounting Plates, Etc."; "Design and Type Arrangement"; "The Wharfedale and Modern Printing Machinery"; "Making Ready, Press, Platen and Cylinder

acid, may be found. They consider that the conditions under which books are best preserved are fairly well understood, except that the injurious effect of light on leather has not hitherto been appreciated. They are satisfied that gas fumes are the most injurious of all the influences to which books are subjected. Under proper conditions of ventilation, temperature and dryness books may, it is stated, be preserved without deterioration for very long periods on open shelves. As a general rule, tightly fitting glass cases conduce to their preservation. Though the committee have arrived at the conclusion that it is possible to test any leather in such a way as to guarantee its suit-



EDWIN MORLEY, INSTRUCTOR
CASEWORK.



MALCOLM MACFARLANE,
CLASS LECTURER.



MR. COURTNEY, INSTRUCTOR
PRESSWORK.

Machines, Cutting Overlays, and Treatment of Half-tone Work, Etc."; "Title-pages and Pamphlet Cover Work, Etc."; "The Two-revolution Printing Machine—the Engineer, the Printer"; "Rollers—Composition-casting, Working Condition, Care of Rollers, Etc."; "Electrometallurgy, Etc., as Applied to the Printing Trade"; "Modern Advertisement—Display Work"; "Processwork (Line, Half-tone and Three-color Blocks)"; "Printing-inks—the Manufacture and Care of Inks"; "Half-tone Blocks and Three-color Printing"; "Composition for Colorwork"; "Harmony of Colors, Relative Value of Colors and Shades, Admixture of Colors, Tintwork, Etc."

BOOKBINDING LEATHERS.

About twelve months ago there appeared in the press an article on the subject of "Bookbindings that Perish," and the revelations then made as to the destructive effects of the acids used in the manufacturing processes caused considerable perturbation among both bookbuyers and booksellers. During the year 1900 the Council of the Society of Arts, at the request of a provisional committee of persons interested in the production of durable leathers for bookbinding, appointed a committee to inquire into and report on the durability of the leathers now used for the purpose. Their report, which was published by the society in the following year, attracted much attention, and practically the result has been that a large number of librarians and others have required of their bookbinders that leather should be used which will fulfil the conditions laid down by the committee. An enlarged and revised edition of this report has now been issued. It contains instructions for the preparation and testing of leather, and gives also illustrations of the actual effects of light, heat, gas fumes and other injurious agencies. It is pointed out that the leather now used for bookbinding is less durable than that employed fifty years ago. Great stress is laid on the injurious effects of sulphuric acid, which appears to be universally employed as a "brightening" agent or in the dye bath. The committee are opposed strongly to its use and express a hope that some substitute, such as formic

ability for binding, they have not been able to satisfy themselves that it would be either possible or desirable to establish any formal or official standard.—*Printers' Register*.

GEORGE ADE ON THE ENGLISH LANGUAGE.

It seems that in my efforts to enrich the English language I made it too rich, and the result was mental gastritis. In one of my fables, written in pure and undefiled Chicago, reference was made to that kind of a table d'hôte restaurant which serves an Italian dinner for 60 cents. This restaurant was called a "spaghetti joint." Mr. Lang declared that the appellation was altogether preposterous, as it is a well-known fact that spaghetti has no joints, being invertebrate and quite devoid of osseous tissue, the same as a caterpillar. Also he thought that "cinch" was merely a misspelling of "sink," something to do with a kitchen. Now, if an American reeking with the sweet vernacular of his native land can not make himself understood by one who is familiar with all the ins and outs of our language, what chance has he with the ordinary Londoner, who gets his vocabulary from reading the advertisements carried by sandwich men?

This pitiful fact comes home to every American when he arrives in London—there are two languages, the English and the American. One is correct; the other is incorrect. One is a pure and limpid stream; the other is a stagnant pool, swarming with bacilli. In front of a shop in Paris is a sign: "English spoken—American understood." This sign is just as misleading as every other sign in Paris. If our English can not be understood right here in England, what chance have we among strangers?—*George Ade, in the Chicago Tribune*.

MONEY IN THE POCKET.

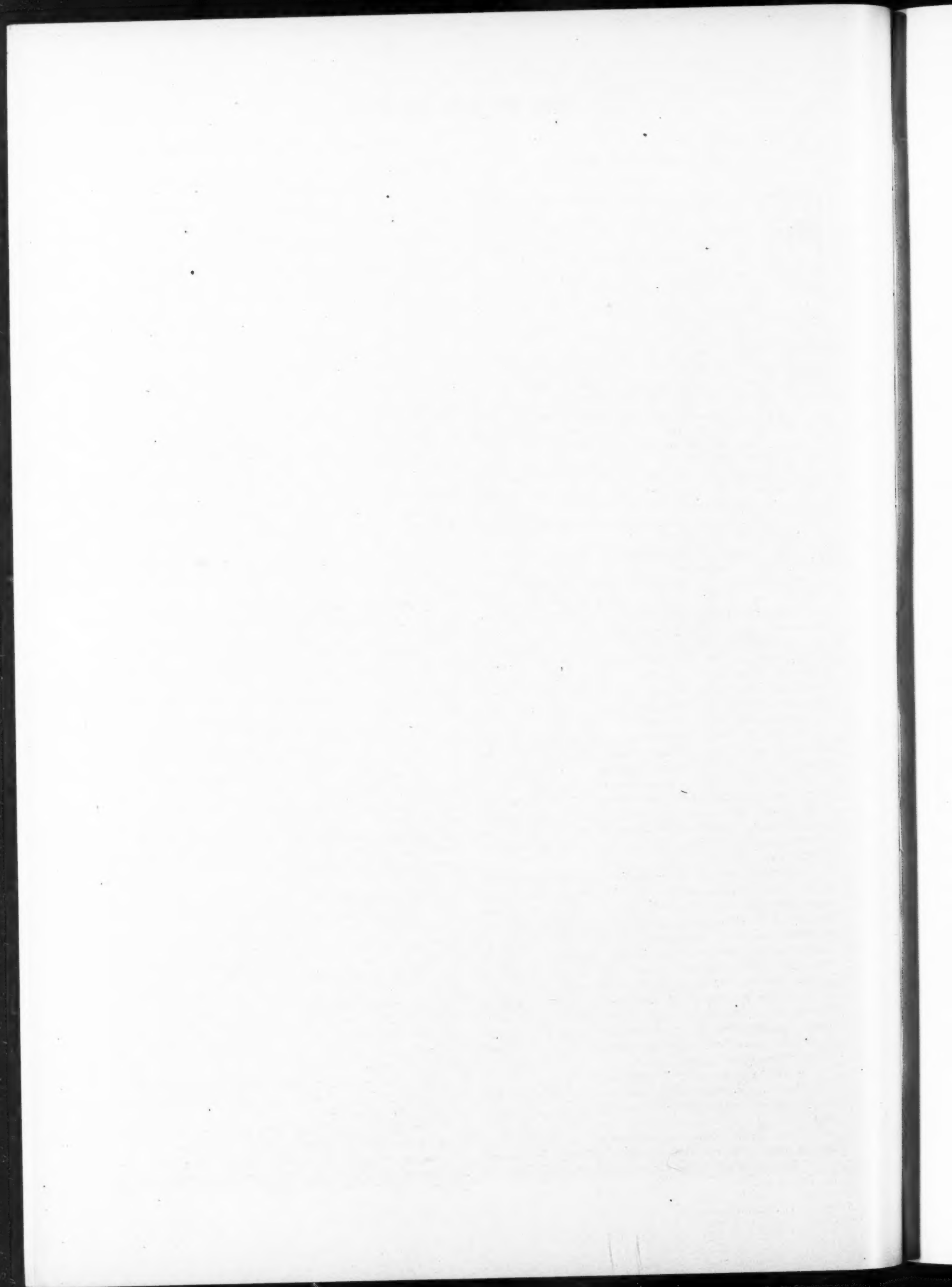
Your claim as to the invaluableeness of your journal to the trade is not in the least exaggerated. An article in your last number has been the means of saving me many dollars in future work, notwithstanding my wide experience in the printing business.—*George H. Wheeler, Toronto, Canada*.



PLATE USED BY COURTESY OF
THE RUDDER PUBLISHING COMPANY
NEW YORK

THE TACONY AMONG THE FISHERMEN ON GEORGES

Printed with One Impression
Schrodine Art-Tone Ink
Platinum Black A. C. 43
Manufactured only by
SCHROEDER INK & COLOR COMPANY
NEW YORK



Written for THE INLAND PRINTER.

SLUG 6 HITS THE ROAD.

BY LEON IVAN.



THE other day, when the trouble began between the teapot and the 16 Upes, I was left high and dry—very dry—so I thought I'd hit a side-door sleeper for a better clime. I got as far as a water tank before the breakie cut me out and left me on the dump with the dead matter. I made the next take afoot and panhandled the gang; at the same time I got a line on a job a little further up the track where there was a little one-horse sheet in distress. I started out and landed Tuesday afternoon in front of a measly little print-shop. On skirmishing around, I learned that Nat Brown owned the outfit and that he was an old curmudgeon, as hard as nails, and as keen a politician as could be found in seven States, but knew absolutely nothing about the printing business. His son, who had been manager of the shop, had just got into a row with the old man and pulled his freight, taking with him the two-nick compositor—who was their best man—because the main guy kicked when they talked about getting married. The old pirate fired another of his men because he said he could not see how they were going to get along, and the sole force on deck was the pressman and a couple of cubs.

"That looked encouraging, so I hit Nat for a job, telling him that I had had all kinds of experience as superintendent, foreman and all-round hustler in some of the biggest shops in Chi. Nat put up a good bluff that he wasn't sure he could use an extra man just then, unless he was a good pacer. And as to wages—

"I needed the money, so I told him I'd start right in and he could give me what he thought I was worth. Nat 'most fell dead when I put that prop. to him, because he had been in the habit of haggling over the terms for an hour or two before he hired any one. The paper—The *Muckbridge Marvel*—was an 8-col. folio, and under ordinary circes. the first side usually went to press Tuesday afternoon; but this week there wasn't a line up and everything was in a state of chaos or worse.

"I started to throw in a case of eight-point, but as customers kept coming in, Nat thought I had better get some jobwork out of the way first, while he would scatter around and see what could be picked up in the way of copy for the paper, as he had quite overlooked the necessity of getting any out.

"I couldn't see how we were going to pull out with the force on hand, so as soon as I got the jobbers running and could find time for a breathing spell, I went to the 'phone and called up the daily at the county seat, where they had a battery of Mergs., and found they could handle fifty or sixty thousand ems for us by Friday morning if they got the copy right away, and would give us good figures to get the contract for our straight matter every week.

"I pulled the cubs off the dis. and got them helping on the ads. and jobwork in spots where they could do most good, till Nat showed up just before quitting time and wanted to know how many thousand we had up toward the first side of the paper.

"Nixey; not a stamp, I told him.

"Then he was wild and he was worse when I told him that it was useless for us to try and set up the paper that week.

"Now, Slug 6, what do you mean?" he howled, 'the *Marvel* must come out rain or shine or I shall be ruined.'

"The paper will come out all right, if you'll listen to reason,' I told him.

"I don't see how, if you don't get a hustle on you, Slug 6.'

"The *County Clarion* can set up our straight matter on the machine for thirty-five cents—and you can't do it for less—and will get it out for us by train Friday morning, if you'll dig up the copy. That will leave us only the ads. and a few late locals to take care of.'

"What do you take me for, Slug 6? Have my copy mauled over by them Democrats on the *Clarion* and sent out here ahead of the *Marvel*. They steal all the best things in our paper now and never give us a line of credit.'

"Mr. Brown,' says I, 'there's just as white men in the country as yourself and they'd no more think of taking your copy than you'd think of taking their money.'

"I ain't so sure of that.'

"Well, I am, because I know how it goes. Your copy won't go into their editorial rooms at all. If they want to use any of your copy, they'll ask for it and give you a good send-off into the bargain. Think how it would read for the *Clarion* to come out Thursday with "speaking of the Republican meeting at Muckbridge, the *Marvel* of to-morrow will say," etc. Why, they would give a few of the best sentences in the article and everybody in town will be crazy to read the rest. It would be the biggest boost for the *Marvel* that you could get. Besides, it's our only hope of getting the paper out.'

"To cut it short, Nat used all the dashes in the case and turned for more, but finally compromised by agreeing to let the *Clarion* set the news if we'd set the editorials at home.

"I agreed to that, and when the old man began to see his way out of the trouble, he looked so amiable that I touched him over the small cap. G box and got one.

"I shipped the copy on the train to the care of the station agent, and phoned the *Clarion* to send a boy down to get it. Every train that went carried a bunch of MS., and Friday morning we got the metal back—heads, dashes and everything. As we had the forms all ready, it did not take long to shove in the stuff and get to press. I hired a couple of husky 'bo's for motors and the cubs and myself got as much of the inside fixed up as we could. When the first side was off, we had to pull sorts for the display lines in the ads. and such like, but we soon had the inside straightened out. It had always been the practice in that shop to put the forms on the press and run out copies for the mail at distant offices; in the meanwhile, Nat and the whole push would be rubbering over the sheet to spot what blunders they could and then correct them before printing the town edition.

"I didn't like the idea of crawling into that press and spending a couple of hours correcting, so I got a piece of cloth to make a proof planer and pounded out a page proof. This staggered the old man, and I had a hard job to get him to look at it, as he was afraid something might happen after the form was locked. I told him that if he would go over it very carefully, he might have another whack at it after it was on the press. We had to set a few lines, because of bum names, but, taking it altogether, we did very well, and instead of rushing our heads off and being late with the sheet, we were actually taking it easy and getting out ahead of time.

"When we had everything mailed and delivered, the old horse-thief became quite confidential and began telling me his business troubles.

"The proceedings of the town board,' he says, 'which ought to be our best picking, has to be printed for next to nothing, because the *Clarion* always bids so low on it that the *Marvel* has to do it for almost nothing to get it at all.'

"That set me thinking, and I said that I might be able to fix it up for him.

"'Slug 6,' he says, 'you've pulled me out of an awful hole, and if you can do anything with them you're a wonder. And, by the way, you left your wages to me. I let a \$15, a \$12 and a \$10 man go — that's \$37 per. Our bill for composition this week was \$21 — cutting out the metal — and we set more than usual, too, and got it all in. That leaves \$16 to the good. How will a full week at \$15 per suit you for a starter, and you can stay here right along?'

"That looked good to me, so I told him that if he'd shove his copy in through a pigeonhole and keep out of the office, I would give it a whirl.

"Saturday morning I called up the manager of the *Clarion* and told him that I had a proposition to make; he could have all the composition of the *Marvel*, the proceedings of the town board and some bookwork if he wouldn't bid against us in our own town. The *Marvel* had to publish those proceedings if they had to do it for nothing, so his bid would be wasted anyway, while, on the other hand, there was a chance for both to make something out of it if he'd do the square thing.

"Well, Slug 6, says he; 'I don't mind telling you on the q.t. that we've been bidding against Nat Brown because he bids against us on the county work that he has no more show of getting than a rabbit; if you'll choke him off that habit, I'll call it a deal.

"'Slug 6,' said Nat when I broached the subject to him, 'you're a trump. I've always been afraid I might get that county work, but I didn't want to show the white feather and have them *Clarion* people crowing over it.'

"Then, you'd better run down with the first batch of copy Monday morning and talk it over.'

"Oh, I wouldn't be seen going into that office for a farm out west. It would ruin my reputation with the party.'

"Then get hold of the receiver,' said I, 'and clinch the bargain right now.'

"Nat came to scratch like a little man and soon had the contract signed, sealed and delivered, or as near as could be, over the wire. The *Clarion* manager was so pleased with the turn things had taken he told Nat that every week he would throw in a couple of columns of county clippings free of charge that he'd save out of his own paper for us, if we would send him a marked copy showing what we wanted each day, instead of us clipping them out and sending them back to be reset. Altogether these two old fire-eaters got quite friendly before they let go the wire.

"Having nothing but the jobwork and ads. to set, my principal trouble was to get the boss to write copy on time. That man would get hold a three-line local Friday evening and carry it around all the week if I'd let him, but I used to make him turn out his pockets every time he came into the shop and write out everything he knew, or else tell me the story and let me do it up.

"The old sinner hated church meetings like poison, though he would sit it out like a saint on Sundays, but week days — were different. Hence his son had been in the habit of reporting these doings. I was hardly well dressed enough to represent the *Marvel* with dignity, but after I had bought a new hat and a decent pair of shoes, Nat gave me one of his overcoats so I could put up a decent front and paid me overtime for doing that class of work for him. In a couple of weeks I got on such good terms with the old man that he told me that he had a big advertising bill against one of the storekeepers, and, if I wished, to get a suit of clothes and have it charged to him, paying for it as I could spare the coin.

"Say, that was like finding money, as I was beginning to get acquainted and was somewhat ashamed of my personal appearance. It turned out, however, I was getting too well acquainted, for one Saturday night I was introduced to Mr. Jack Pots, with disastrous results; the next weekly session was worse, and as my boarding boss was hinting about the color of my money, instead of going home that night, I hit the first freight train that came through and was miles away by morning."

QUEER NEWSPAPERS.

In the 1875 Arctic Expedition one of the chaplains had a file of the *Times* twenty years old, containing the Crimean War reports. One copy was given out to each ship daily; the officers had it first, then it went to the fo'c's'le, and soon every one was as keen about the news as if the war had been proceeding. The clergyman in control of the press was besought to issue an evening edition, and when Sebastopol was about to be taken, excitement ran so high that the newspaper office (a locker) was almost stormed. The editor, however, was firm, and continued with his daily issue, the interest being kept up to the end of the expedition. *The Shroud* is the suggestive title of an American journal devoted to the undertakers' calling. The special columns are embellished with a sketch of two gentlemen seated on coffins smoking cigarettes. There is a humorous paper in America which finds its comic "copy" in fatal accidents and funeral rites. It tries to make death look funny, and that is surely funny enough for any one. Every one knows that in the United States there are towns with extraordinary names, one of which is Tombstone. A resident of this cheerfully named place, who rejoiced in the name of Coffin, thought the coincidence might mean money by publishing a journal called *The Epitaph*. He had a publisher named Sexton, and made a feature of the free insertion of death announcements! There is said to have been a St. Petersburg editor who was alive to the fact that nothing pays like advertising. He hit upon the happy idea of printing his journal on paper suitable for making cigarettes. Russians being much addicted to smoking own-made cigarettes, it is not surprising that this newspaper's circulation went up by leaps and bounds. This journal always ended in smoke, but other papers equally eccentric have had a less ignominious fate. Greenland boasts the luxury of a newspaper which has the most long-winded title in existence, *Arrangagliotio Natinginnavnik Sysarammas Sivik*. We wonder what the London newsboy would make of this; something short and sweet, undoubtedly. Mount Washington, the highest peak in New Zealand, has, or had, a newspaper produced at its very top. An enterprising printer, whose pluck ought to make him "get on," from this exalted altitude issued a journal aptly named *Among the Clouds*.

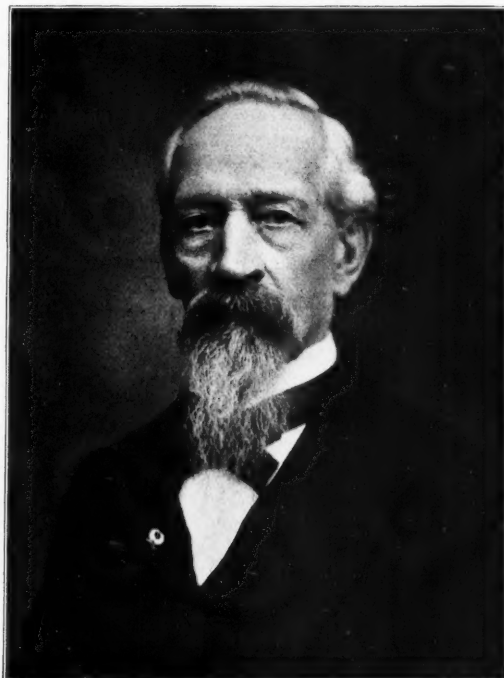
Norway can boast of the northernmost paper in the world. This is the *Nord Kap*, brought out weekly at Hammerfest. It obtains its news by a ship which calls once every eight days. When items arrive on publishing day they stand over till the next issue, so that the journal's latest news is often fourteen days behind the rest of the globe. A newspaper used to appear at Deccan printed on white cotton, which was used as a pocket handkerchief. Then it was washed, and the publisher lithographed on the same sheet time after time, until it was lost. Probably much the smallest sized paper in the world is a Mexican weekly, the *Telegram*. It is composed of four pages of printed matter, arranged in three columns five inches long and two inches wide. In this limited space is contained the world's news, boiled, or rather stewed, down. This curiosity of journalism has adopted for its motto: *Little Straw and Much Wheat*. — *T. P.'s Weekly*.

OBITUARY

THE officers and directors of the M. D. Knowlton Company, Rochester, New York, announce the death of its president, Mr. Mark Dean Knowlton, Friday, March 2, 1906, at Boston.

EDWIN DU LAURANS.

In the death of Edwin du Laurans, which occurred at the Powers hotel, Rochester, New York, February 4, last, the Jaenecke Printing Ink Company, of Newark, New Jersey, has suffered a great affliction and the loss of a wise counselor and valued friend. His death brings a very deep sorrow and a personal bereavement to the directors, officers and employees of that company. The immediate cause of his death was an internal disorder which, owing to the



EDWIN DU LAURANS.

weight of his years and feeble condition, he was not able to combat. Mr. du Laurans, or as he will be better remembered by the craft, "Colonel" du Laurans, was very dear to those who knew him, and it is not assuming too much to say that he had more friends among the printers and allied industries than any other man. Born in Poland, of French nobility stock, in the year 1825, he figured conspicuously in after years in French diplomatic circles, being at one time Ambassador to Denmark. He also served with distinction in the French Army, participating in the Crimean War, and rose rapidly to the rank of colonel. He was wounded in the battle of Sevastopol.

He made his first visit to this country in the sixties, as

bearer of dispatches to the United States, and later swore allegiance to the Constitution and became a citizen. Soon after, he embarked in the manufacture of printing inks, which industry was then practically in its infancy and little known. It is said that he made a fortune traveling about the country selling his products, but in the crash of 1873 he lost it all.

By his genial good nature, generosity and the fine type of manhood he represented, he made for himself a host of admiring friends wherever he went. The last fifteen years of his life were spent with the Jaenecke Printing Ink Company, and when about two years ago, in recognition of his long years of faithful service and experience, they made him a director and power in the management of the affairs of their business, it was met with such a popular expression of approval among his friends that the intention of the company to take him from the road had to be abandoned and he resumed his travels.

He was a man of exceptional tact and ability, generous to a fault, and possessed a peculiar faculty for making friends everywhere. He was conspicuously a friend of the printer, and was quick to discern in a man whether he was imbued with those qualities of heart and mind which appealed to the high principles and the type of manhood which he himself represented and exemplified in his life.

It is hard to realize that he is gone from among us and that we shall never see his kindly face again, but it is a great satisfaction and consolation to know that he died peacefully and quietly — just as he had lived.

SPACE CLUB MEETING.

At the regular monthly meeting of The Space Club, of Chicago, held at the Hamilton Club, March 5, there were present thirty-one members and guests. Applications for active membership were three in number, as follows: Mr. J. Munroe Heilbrun, *Scientific American*; Mr. William A. Radford, *Carpenter and Builder*, and A. G. Frost, *Engineering World*. The club enjoyed a most pleasant evening in listening to addresses by the following gentlemen: Mr. Daniel C. Shelley, of the American Type Founders Company, who spoke on "New Type and Display Advertising in the Technical and Trade Press." Mr. Shelley illustrated his talk by showing specimens of the latest advertising type manufactured by his company. He also criticised the display advertising in the papers represented by members of The Space Club. Mr. E. St. Elmo Lewis, Advertising Manager of the Burroughs Adding Machine Company and the Trussed Concrete Steel Company, of Detroit, spoke on the "Preparation of Suitable Advertising Copy for the Technical Press," and dealt on the subjects of circulation and general advertising value of the technical press. Mr. Paul Hull, Superintendent of Second-class Mail Matter at the Chicago Postoffice, spoke on the "Second-class Privileges of the United States Postoffice." He told of the uses and abuses of the second-class privilege by publishers of technical and trade papers throughout the country. His address was a most interesting one. He told several stories of real life, which were heartily applauded.

AS IT WAS IN THE BEGINNING.

A clever college girl who had just finished reading Walt Whitman's "Leaves of Grass," was asked as to her opinion of the work.

"Well," she answered, "I should like it a great deal better if a few fig leaves were mixed in with the leaves of grass."—*Lippincott's*.

PRINTER'S ADVERTISING

THE February number of "Crocker Quality," the house organ published by H. S. Crocker Company, San Francisco, California, is quite in keeping with the usual high standard. It is carefully arranged, well printed and the arguments presented in a convincing manner.

AN exceptionally artistic booklet is at hand from Corday & Gross, "Anti-Waste-Basket Printers," Cleveland, Ohio. The stock used is Strathmore Japan, the panel and



heading on the first page being embossed in gold, and the half-tone tipped on. The inside pages are printed in handsome shades of orange-brown and grayish blue, with the initial — which is also tipped on — in bright green and gold. The whole forms a most handsome booklet. Reproductions of two of the pages are shown.

"THE DOCUMENTS IN THE CASE" is the title of an interesting and novel specimen of advertising literature from The Williamson-Haffner Engraving Company, Denver, Colorado. It is a pamphlet of twelve pages and cover, and on the pages, in their proper order, are tipped facsimiles of the telegrams, letters, blue-print, sketch and proofs pertaining to a mail order for a half-tone. It is an exceptionally interesting piece of advertising.

IN "The Quarter Year, a Little Magazine About Printing," issued by the William Johnston Printing Company, Chicago, the subject of solicitation and salesmanship is

covered in the following: "There are two kinds — the man and printed matter. The man is human, and flesh is weak. Your printed matter is your ambassador. It tells your own story — makes no exaggeration — no impossible promises — goes just where you send it, and waits for the man you wish to talk to and then says your say. Of course there is



ADVERTISING is salesmanship in print" — is an old saying. A former Philadelphia advertising man used it six years ago.

Advertisers are working up to the truth of the saying. They are commencing to realize that if advertising is salesmanship in print, then the medium that carries it must have some of the characteristics of a first-class salesman.

Some people say "Attract the attention," when asked for the requirements of a good advertisement. Of course no one deliberately plans to be "lost in the shuffle."



All of us want to be noticed.

But a tipsy man attracts attention — so does the simpering dude with his senseless foppery. So does wide-eyed Reuben as he meanders along gazing skyward at the sights.



printing and printing — some that is fed into the hopper and comes out commonplace and mean, some that shows individuality — that's the kind — copy carefully considered, type tastefully arranged, suitable cuts, paper, presswork and binding — then you have a most complete argument."

AN interesting house organ is "McMullen's Blotter," issued "from time to time as convenient" by the McMullen Printing Company, Cheboygan, Michigan. It is neatly arranged, carefully printed and contains much that is of

We
Thank
You

Very much for this order, which we trust will be so satisfactory as to lead to others. ¶ We fully appreciate your patronage and solicit its continuance.

If this work
pleases you, tell
others; if not,
tell us.



McMullen Printing Company
Stationers, Printers, Embosser
Cheboygan, Michigan

interest to advertisers. Among other good things in the current issue is the following: "Poor printing never built up a great business. Some, perhaps, have succeeded in spite of slipshod advertising, but not many. It is a duty you owe your business to see that every piece of advertising

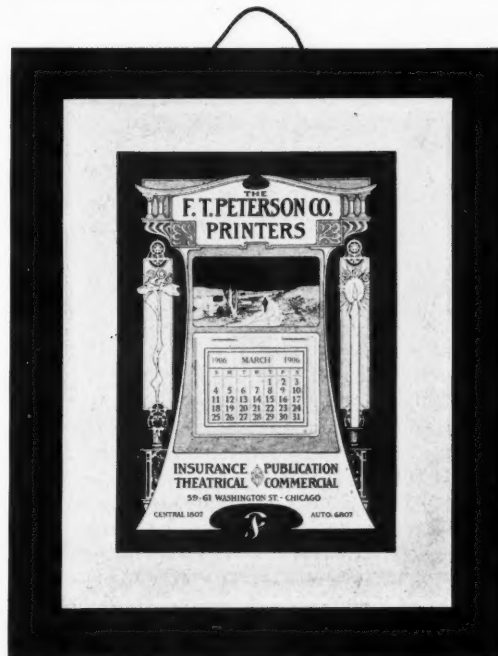
you send out is worthy of your business standing. Yourself and your stock are oftentimes sized up by your printing." A reproduction is shown of another unique advertising device used by this firm. It consists of a leaflet — which is placed in each package of printed matter sent out — thanking the customer for the order and soliciting a continuance of the patronage. An appropriate sentiment is expressed in the lines, "If this work pleases you, tell others; if not, tell us."

"THE SIGN OF A GOOD PRINT SHOP," the house organ of The Marsh-Baker Company, Fredonia, New York, is an interesting booklet, neat in design and well printed on deckle-edge stock. The text is well written and is a convincing argument in favor of the products of this firm.

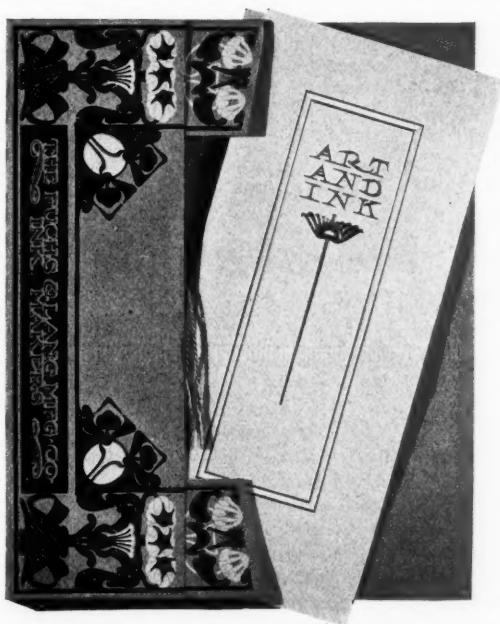
A PORTFOLIO from C. J. Peters & Son Company, Boston, Massachusetts, contains proofs of half-tones made by that company. The reproductions are exceptionally good — both as to engraving and presswork.

THE following is from a booklet which accompanies a unique portfolio issued by The Fuchs & Lang Company: "We have recently received from Germany some new and

printed. A reproduction is shown. The original is in blue, orange and black on white stock, the whole being mounted on a black matt board.



"THE BOOKLET AS A MONEY MAKER" is the theme of a handsome booklet from The Bishop Press, Kansas City, Missouri. It is a convincing argument in favor of the use of this form of advertisement and an excellent example for



very choice decorative designs — too good to keep. We have decided to reproduce about sixty of the finest specimens and send them to our customers and a few whom we hope to make customers of. These designs can be adapted in the decoration of all manner of printed things, such as catalogues, books, magazines, posters, show cards, book plates, calendars, etc. The portfolio which accompanies this book is intended as a cover for the art designs which we will send you as fast as completed." The booklet and portfolio are exceptionally well designed and printed, and the first of the specimens — which accompanies the portfolio — is an indication that the whole will be a valuable and lasting advertisement for the products of this firm. The booklet cover is embossed in gold and is a beautiful piece of work. A reproduction of the portfolio and booklet is shown.

A CALENDAR issued by the F. T. Peterson Company, Chicago, is artistic in design, harmonious in color and well

The Booklet as a Money Maker

The booklet is designed to supplement the salesman, and for the time to take the place of a personal call upon the customer. To make this printing call effective, the booklet must come into the customer's hands well dressed in neat but not gaudy type; it must make a distinct impression upon the customer right at the start, and it will in most cases get an audience. Booklets pay handsome dividends. We know from experience, and the testimony of our

The Booklet as a Money Maker

customers, the value of a good booklet. There is no need to be extravagant. The best things are not always those that cost the most money. The booklet properly written, printed and distributed, can be made to pay in almost any line of business, from the milkman's to that of the department store, by the professional man as well as by the manufacturer. It is the ideal form of descriptive advertising. It is the sort that can be used by every one who

the illustration of the argument. A reproduction of two of the pages is shown. The side headings and check mark are in red; balance in a beautiful gray.

FOREMOST IN ITS CLASS.

I take advantage of this opportunity to add my testimony to that of the thousands of printers who have profited by a study of THE INLAND PRINTER, and congratulate you on the wonderful success you have achieved in making it the foremost journal of its class in the world. — Charles W. Rogers, Printing Department, Paris Medicine Company, St. Louis, Missouri.



THE Smiley Automatic Printing Press Company is a new concern at Warren, Ohio.

THE Mentges Folder Company, Sidney, Ohio, have completed their new factory building.

THE printing plant of The Tuttle Company, Rutland, Vermont, was entirely destroyed by fire on the morning of February 18.

THE Chandler & Price Company, Cleveland, are planning an extensive addition to their great factory, to take care of the insatiable demand of printers for C. & P. products.

HAVING severed his connection with the A. D. Farmer & Son Typefoundry Company, Mr. Clarence W. Dickinson has accepted the management of the Chicago branch of the Inland Type Foundry.

THE Stehr Book Bindery, which has been operated in Canton for the past eighteen years, has been bought by the Roller Printing & Paper Company, of that city. Additional machinery and equipment will be added, making a complete bindery plant for the manufacture of blank books.

THE McConnell Printing Company, New York city, has been incorporated, with a capital of \$30,000. Mr. George E. McConnell, lately manager of the Mail and Express Job Print, 15 Murray street, New York, is the president of the new concern, which is putting in a new and up-to-date plant in the building formerly occupied by the *Iron Age*, at 230-238 William street, New York city. The McConnell Company will be ready for business on April 1.

THE H. C. Hansen Type Foundry has moved its New York branch to new quarters at the premises on the corner

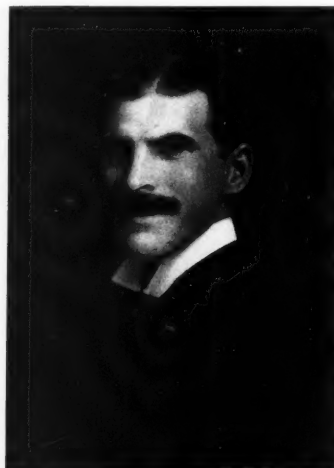
of Elm and Center streets, one of the finest locations for a business of this character in New York. The Hansen Type Foundry's New York branch was established in October, 1904, in the Vanderbilt building, in a tentative way, with desk-room only. The business grew, and a few months later a home was found at 12-14 Spruce street, where a limited stock of type and printing material was stored. The business developed rapidly and a further move to larger quarters was necessary, resulting in

the business becoming established in the building above noted. Much of the success of the New York branch is due to the energy of its manager, Mr. Otto Zimmer, whose portrait appears with this note.

THE value of a good organization is often strikingly proved by unexpected emergencies. On the evening of January 17 last, fire totally destroyed the plant of the Richmond Type and Electrotype Foundry, of Richmond, Virginia. C. P. Davis, treasurer of the company, after

looking over the field, gave the F. Wesel Manufacturing Company, Brooklyn, an order for a new equipment, on Saturday, February 3, at 6:30 in the evening, the specifications calling for individual electric motors on each machine, and on Monday noon following the first delivery was made at New York, with deliveries on each day following until on February 10 the entire equipment was on the way. Thus a large and complete electrotyping plant was sent in six days, every machine equipped to place on the floor and connect with the line wires.

AMONG changes of interest in the printing and box-making world is that of Mr. John Murray, of New York city, to Chicago. Mr. Murray goes West to represent the



MR. JOHN MURRAY.

John Thomson Press Company as salesman for their Colt's Armory printing-presses, replacing Mr. C. W. Smith, who returns to the Eastern field. Eighteen years of experience have already made Mr. Murray a popular and widely known man, and his hosts of friends expect his future career to duplicate the success of his past. Mr. Murray began his work in 1888, when he was in charge of the Winthrop Press, in New York city, remaining there until 1892. In that year a more important position was offered him, that of instructor of printing in St. Joseph's Institute, Westchester, New York. Here he was instructor in printing to deaf-mutes for ten years, and his success is attested by hundreds of his pupils now holding good positions. Leaving St. Joseph's, he went with the Schleuter Printing Company, of New York, taking charge of their presswork, and after a year in their employ, became a salesman of the Colt's Armory presses for the John Thomson Press Company, first traveling through the Eastern field and then locating in New York city. As a practical printer himself, Mr. Murray has an advantage over many press salesmen in being able to speak with knowledge in all the details of printing, embossing, cutting and scoring, a fact which has greatly aided him in his success. Mr. Murray will have charge of the established headquarters of the John Thomson Press Co., at 1701 Fisher building, Chicago, whence he will set forth the superior merits of the Colt's Armory presses throughout the Western territory.

BE A WORKMAN—NOT A TIN HORN.

The young pressman can not make both ends meet if he continues to play the races and continually talks baseball. One exhausts your purse and the other your wind.—*American Pressman.*



OTTO ZIMMER.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Lester Manufacturing Company, Alameda, California, announce "Macauley's Extension Gripper," a device which will be welcome to platen pressmen. It does away with the use of string and rubber bands, and will prevent slurring and sheets sticking to form. It does not interfere in any way with bearers or roller tracks. At the moderate price at which it is sold no printer can afford to do without it. Particulars will be sent on request.

MUCH difficulty has been encountered by pressmen in securing satisfactory paper for the top sheet of their make-ready. Realizing this, the Maurice O'Meara Company, 448 Pearl street, New York city, has perfected and is manufacturing a top sheet which will meet every requirement, and insure a sharp, clean, clear impression of the most intricate job. It is exceptionally strong, hard, of uniform texture and surface, and is unaffected by moisture. Give it a trial.

A MACHINE for making deckle edges on paper is one of the latest inventions to meet the demands of the printer. The Dunning Deckle-edging Machine, a cut of which is shown herewith, is about the size of a perforating machine



DUNNING DECKLE-EDGE MACHINE.

and is operated in much the same manner. The principal claim for the machine is that it will put the deckle edges on work after printing, and by this means opens up the whole range of the paper market to artistic treatment. Dunning Brothers, incorporated, who own and control the patent rights in this country and abroad, have been doing work for the trade at 133 William street, New York, but having proved the success of their device, are now entering more seriously into its exploitation, their plan being to furnish a limited number of machines in certain territories on a royalty basis. Correspondence is solicited from printers and others in cities not equipped for this work.

BRONSON'S Printers Machinery, 54 North Clinton street, Chicago, advertise a comprehensive line of rebuilt presses on another page of this issue. This concern has a fully equipped machine shop, where every press is thoroughly overhauled and put in first-class condition before it is placed on the market, and purchasers are assured of getting a machine which will do as good work as when it left the hands of the original builder. The stock is constantly changing, and if you do not see what you want listed in the advertisement, write to Bronson.

THE advertising matter of the Star Engravers' Supply Company, 81 and 83 Fulton street, New York city, is generally different from the ordinary run of such things. We



reproduce their latest effort, "We're Wide Awake While Others Sleep."

THE IMPROVED PEERLESS PERFORATOR.

The advertisement of the Improved Peerless Perforator, manufactured by A. G. Burton's Son, 42-48 South Clinton street, Chicago, on another page of this issue, deserves attention, for the Peerless is well named and is generally conceded to be the best perforator on earth. It is used by the most successful printers and binders of every land where printing is done in large quantities. Uncle Sam's plants are all equipped with the Peerless, his Bureau of Engraving and Printing in Washington using forty of these machines on stamp work. Every part of the Peerless is produced in the Burton factory; the gearing is cut at home by men trained in the work. Gauges are made to secure accuracy in adjustment and simplicity in handling, and are so arranged as to be easily changed from point to point; also to compensate for any irregularity in the cutting or printing of the paper. Striking cams are of steel, and by means of a set-screw and graduated disk can be quickly adjusted for skipping any distance. Table and lay-boy are of seasoned whitewood, handsomely finished and space-saving. Both are attached to and supported entirely by the frame of the machine. The cutters and dies are the vital parts and are made of the finest Crescent steel, every pound of which is made for this work. The proper milling of these cutters would be difficult outside the Burton plant, and the tempering impossible, as it is accomplished by a secret process. Upon it depends the beauty of the perforation and the durability of the cutter. Extra cutters and dies are furnished with each machine and duplicates are always kept in stock. The Peerless is furnished in two styles, Nos. 1 and 2. The latter is preferable because it handles the wider range of work. The character of the perforation is distinctive and a revelation to one who has seen only the old round-hole or cut-rule perforation. No other machine cuts and removes the particles so the binder need not handle the paper again to clean it for binding. No other machine makes a perforation that does not present difficulties in tearing. There is no other machine that does not leave enough paper and burr to be noticeable in a bound book. In the work of the Peerless there is no displacement or swell of the paper along the perforated lines, while the clean-cut of every hole, the absence of all burr, and the accuracy and facility with which the paper separates through the perforations, all excite admiration and commend the machine at once. More than any agency employed the actual work done has advertised the machine and created a demand for it everywhere. The greatest care is exercised in the selection of material, steel and brass of the finest quality enter-

ing largely into its construction. All screws subject to wear, all shafting and spindles, and all gudgeons for rollers are steel; all small rollers, the striker, with smaller parts, are brass. All the boxes, including the center bearings for the spindles that carry the cutters and dies are of gun-metal. The large rollers are of wrought-iron tubing, turned and fitted to the greatest nicety, and the rubber coating for these and the rubber carrying bands are of a material manufactured especially to order for this work. Every part of metal is nickel-plated, where practicable, either for ornamentation or utility. The workmanship on the Peerless is of the highest order, in the care of men trained in the home factory for years and under the closest supervision at all times. This largely accounts for the perfection in detail that makes the Peerless the best perforator.

SOMETHING NEW.

The Challenge Machinery Company has just added an item to "Challenge Creations," being nothing less than the most complete assortment of labor-saving cast-iron furniture. This furniture is made on the point system in the regular labor-saving sizes; is micro-ground, therefore absolutely accurate. The great advantage of cast iron over the ordinary metal furniture is that it can not be dented or bruised, will not expand and afterward contract if used in stereotyping; is much lighter than the ordinary metal and will last a lifetime.

This furniture is made in various assorted fonts, or selections can be made of just the size pieces needed. A descriptive price-list will be sent if you address The Challenge Machinery Company, Grand Haven, Michigan.

A NEW TYPE-HIGH NUMBERING MACHINE THAT PRINTS FIGURES ONLY.

During the last few years, system in business methods in the United States has assumed such vast proportions that the question of supplying numbered work or blanks necessary to carry out this extensive system has become quite a problem. The typographic numbering machines used for this purpose, while fully meeting all the requirements in regard to the production of numbers in large quantities, are called upon at times to produce these numbers without connection with any prefix, such as a "No.," a period, or other prefix of any kind.

Printers generally desire a machine that will print figures only, and for lithographic work, such as checks, etc., where they are to be numbered, it is absolutely necessary to do this numbering without showing a prefix of any kind.

The Wetter Numbering Machine Company, 331-341 Classon avenue, Brooklyn, New York, is the pioneer in the numbering-machine business, and was the first to introduce typographic numbering machines in the United States; and was also the first to patent and incorporate in a typographic numbering machine a plunger with a "No." affixed to same to operate a machine of this kind, and is now the first to announce to the printers a new type-high numbering machine that will print figures only, discarding the plunger which it originated, and which for many years was manufactured by it under United States patents.

There have been several attempts to manufacture a machine of this kind during the last eight or ten years, but all of them have been failures with the exception of the "Better Wetter," which is the only machine in the world that was so constructed that it would give good results.



The Wetter Numbering Machine Company was not satisfied, and has, during the past few years, devoted considerable time to perfecting a machine that was wanted by all large users of this class of machinery.

The mechanical construction of this machine is such that it can not make a mistake unless it is carelessly clogged up with ink and dirt. The pressure of the platen or cylinder on the figures operates the mechanism which changes the numbers, and at the same time brings into action ingenious bearers which act like human arms, and raise automatically, holding the printed sheet off the figures while they are changing. These bearers or arms do not print on or indent the paper.

This new machine works with the precision of clock-work; this intelligent compact mass of steel prints numbers clean and sharp, changing them automatically at each impression of the press. To watch them in quick automatic movement doing their work so thoroughly is a striking exemplification of mechanical accomplishment.

If a prefix or suffix should be desired, it can be attached without removing the machine from the form. All machines are drilled ready for the characters either to precede or follow the figures.

The "Better Wetter," like all other Wetter machines, is made of the best material throughout and all parts are hardened where necessary, insuring durability, perfect accuracy and long life.

This is not a complicated machine in any way, in fact it is one of the simplest in construction, and the fact that it has so few parts tends to show at a glance its advantage over all other machines.

One feature of all typographic numbering machines has been that the drop-ciphers, under hard usage, were apt to become low and print indistinctly. The Wetter Company has improved this seemingly insignificant part of their machine, until it now stands out as one of the strong features of the "Better Wetter," the drop-cipher, as incorporated in this machine, is so constructed that it can not, under the most severe usage, become low.

We are pleased to announce this to our readers, as this particular matter has come under our notice quite a number of times during the past few years.

The simplicity of this machine is such that it can be taken apart in a moment to clean. It is necessary to do this but once in several months, even if used continually every day, for the reason that it is so compactly put together.

The "Better Wetter" has a wider range of usefulness than the Plunger pattern, and we understand from the manufacturers that this machine can be supplied with any number of wheels from two to nine, and with any style figures desired from one-eighth-inch to three-sixteenth-inch deep, and also that special models can be furnished that will duplicate any number; or to triplicate; to print any one number any number of times, and then automatically advance to the next higher number, and, in fact, all combinations that can be usually made in a machine of this kind.

The Wetter Company issues a little pamphlet of this machine which can be had upon application.

"AN INSPIRING AND GUIDING STAR."

We appreciate the good work being done by THE INLAND PRINTER. As a connoisseur of things printorial, it is an inspiring as well as a guiding star, and has wrought wonders in the art for the craft. THE INLAND PRINTER should be known as the "Golden Book of Printerdom."—I. L. Twilley & Co., Baltimore, Maryland.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A POCKET COMPANION for Linotype operators and machinists; price \$1. S. SANDISON, 318 W. 52d st., New York.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 1/2 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" department of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide for the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSEING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of Old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7 1/2 by 9 1/2, art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India oose leather, \$4; pocket edition, 3 by 5 1/2, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patron; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A REAL OPPORTUNITY—I own controlling interest in an incorporated publishing company, charter in the United States perpetual, Illinois 99 years; covers every portion of the publishing business; can own real estate, manufacture paper, hold stocks or bonds of other corporations, etc.; this charter is valuable; the company publishes a magazine for women, a good one; over 25,000 subscribers, established; my reason for selling is other business takes whole attention; will take my pay in advertising in the magazine; can arrange for \$1,000 worth of advertising outside my own; one or two experienced men with \$2,000 to \$3,000 capital can build the business to enormous proportions; above statements are true; if interested, come to Chicago; particulars at interview only. A 272.

BOOKBINDERY—Long established, well equipped edition, pamphlet and blank (power), at Vermont's capital; 15 employees; large amount State, county, town, city, insurance, bank and library work; no competition within 40 miles; grand chance for working proprietor, or as branch for large concern; another business makes it impossible for me, under present management, to get out promptly large amount work coming to shop; only \$1,000 to \$2,000 required as first payment, balance easy terms; will take partner or competent working manager under conditions. M. W. WHEEL-OCK, Montpelier, Vt.

FOR LEASE—50 by 100 feet on Clark st., near Harrison st., Chicago, or will build to suit tenant. A 274.

FOR SALE—Cheap for cash, in Asheville, N. C., the healthiest city in America, small job office with good cash customers; established three years; outfit practically new; owner has regained health and wants to return home. CAROLINA PRINTING CO., Asheville, N. C.

FOR SALE—Complete newspaper and job plant in excellent condition, publishing daily 1,600 circulation, weekly 2,500, in growing city of 12,000 population; doing between \$2,500 and \$3,000 of business per month and steadily increasing; in splendid field to improve. For particulars, price and terms write C. A. MCCOY, Lake Charles, La.

FOR SALE—Job printing and bookbinding plant in town of 15,000 in central Ohio; well-established trade; plant is only 7 years old; 2 Miehles, 2 Gordons, wire stitcher, cutter, perforator, punching machine, Porter extension cabinets, individual motors; only exclusive job office in the city; good prices, low wages; no union; now doing \$12,000 annual business; will stand close investigation; offered at fair valuation for personal reasons; I have not time to answer letters of curiosity seekers; if you mean business write. A 226.

FOR SALE—Oldest Democratic paper in Idaho, published at county seat of largest and most rapidly growing county in State; 2 railroads now building; county and city contract, large job business, best equipment, water power; nets over \$3,000 per year; price, \$5,000. PARKER-CLARK CO., Grangeville, Idaho.

FOR SALE—One-half large paying printing-binding plant; also one-half smaller job plant; also profitable magazines and papers. FRANK H. KNOX (Broker), Albany, N. Y.

FOR SALE—Thoroughly up-to-date 3-press litho plant in Illinois city of 50,000 inhabitants; exceptional terms to reliable party; plant has established trade of 10 years' standing. A 238.

PRACTICAL MONOTYPE MAN (caster or keyboard) with \$1,700 cash can purchase a third interest in prosperous Monotype business in city of 300,000; North Central State. A 178.

PRINTING BUSINESS in thriving New York State city; cylinder, 2 jobbers, profitable, established trade; \$1,000; going West. A 259.

WANTED—Editor and advertising manager high-class country weekly; large circulation, incorporated company, large printing plant, splendid profits; salary; must invest at least \$2,000; only competent men of good character need apply; bank and newspaper references required. A 242.

\$2,000 established printing, San Francisco; 4 presses, cutter, motor, etc.; cheap rent, good location, good prices, union. A 233.

Publishing.

ONE OF AMERICA'S foremost monthly periodicals obtainable at moderate figures owing to new situation within company; making 15 per cent annually on \$700,000 and capable having profits doubled by slight change in policy; old, very substantially established, susceptible great extension; property named only after applicant is vouched for and owner consulted. Write, with references. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

A GREAT BARGAIN IN PRESSES AND CUTTER: 1 new one-color Harris Automatic press, 15 by 18, right up to date, sheet, card, envelope and book feed; 3 horse-power Jenney motor run about 2 weeks; change in business leaves it without work; cost us \$2,752.50 net cash; we ask \$2,300; what will you give? 1 Miehle 00, size 43 by 56, latest style, practically new, motor and speed regulator, etc.; would cost new, net cash, \$3,450.50; we ask \$2,500; what will you give? 1 secondhand old style 36-inch Sheridan power cutter, hand clamp, 3 knives, good condition, ask \$175; all in Chicago; come and see them. A 273.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Blindery outfit.

1-8

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.

Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.

Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

FOR SALE OR EXCHANGE.

FOR SALE—A six-column Campbell newspaper press in excellent condition; better investigate; price \$300. C. W. HILL, Wellsburg, W. Va.

FOR SALE—Good secondhand power corner cutter; 3 knives; guaranteed perfect order. OSWEGO MACHINE WORKS, Oswego, N. Y.

FOR SALE—Goss clipper, prints 4 or 8 pages, 6 or 7 columns, 10,000 per hour, with stereotype outfit complete; also shafting; sacrifice. A. T. ST. JACQUES, Raleigh, N. C.

FOR SALE—Hoe drum cylinder press, bed 27 by 33, tapeless delivery; 9 by 13 Favorite press; one 3 horse-power, one 4 horse-power and one 5 horse-power motors; Otto gas engine; all in good condition. A 260.

FOR SALE—Lanston Monotype, keyboard, job attachments, high-class condition; quick if you want it. A 283.

FOR SALE—Linotype machine, two-letter, in A-1 condition, now running; also some magazines, 24 moulds, liners and the following one-letter matrices: 3 fonts 11-point Roman No. 1, 1 font 10-point Roman No. 1, 2 fonts 6-point Roman No. 2, 1 font 11-point Old Style No. 1, 1 font 10-point Old Style No. 1, 1 font 8-point Old Style No. 1, 1 font 6-point Old Style No. 1; price moderate; liberal terms to reliable parties; for further particulars address H. N. MASON, 679 E. 139th st., New York, N. Y.

FOR SALE—Linotype parts; first elevator jaws (2), Model No. 5, catalogue No. E 438 (assembled); one has been used 3 months, the other 2 years; also 2 fonts matrices, 6-point Roman No. 1—one letter, and 3 fonts matrices, 8-point Roman No. 1—one letter; matrices are about half worn. CHICAGO NEWSPAPER UNION, 93 S. Jefferson st., Chicago.

FOR SALE—Linotypes in thoroughly good condition, one or two magazines with each, single or double letter attachments, at a bargain. UREY WOODSON, Owensboro, Ky.

FOR SALE—One latest model Whitlock 2-revolution press, takes sheet 39 by 54 inches, fine order, bought new November 1, 1904; would exchange for a smaller size. E. M. LYMAN & SON, Springfield, Mass.

FOR SALE—One Simplex machine in good condition; also about 800 pounds 8-point Roman. CATHOLIC UNIVERSE PUB. CO., Cleveland, Ohio.

FOR SALE OR EXCHANGE—One Levy 50-line half-tone screen 14 by 17, perfect condition. DISPATCH, St. Paul, Minn.

FOR SALE—Paraffin machine for coating paper or cardboard with paraffin wax; will take sheet 30 by 38; also our stock of stock signs consisting of over 100 different expressions; we will close these out very low in order to make room for our regular line of lithographed work. WALKER LITHO & PRINTING CO., Dayton, Ohio.

PHOTOENGRAVERS' MACHINERY, cameras, screens, lenses, etc., for sale; write for list and prices. GRIP, LIMITED, Toronto, Ont.

POWER STRIKER RULING MACHINE and Singer sewing machine, sliding table, or will lease complete bindery with services. A 237.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 9; Linotype operators, 5; Linotype machinist, 1; machinist-operators, 3; foremen, 7; all-round men, 2; bookbinders and rulers, 8; salesman, 1; solicitor, 1; ad.-man, 1; stoneman, 1; artist, 1; pressmen, 9; reporter, 1; business manager, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

All-round.

ALL-ROUND PRINTER AND PRESSMAN wanted, with foremanship of factory if competent; an experienced counter check-book man preferred; permanent situation for right party; address, stating salary and references, A 267.

GOOD, TEMPERATE job compositor, pressman and estimator; good weekly salary with opportunity to right man for participating in earnings of office; will be given stock with opportunity of purchasing more; live weekly newspaper and job office. A 278.

WANTED—Non-union man to run cutter and take charge of pony and 2 jobbers; cheap work only; must know a little about composition and be able to lock up forms. MERCHANTS' SALES BOOK CO., 7440 South Chicago ave., Chicago.

Artists.

ARTIST WANTED—First-class, all-round artist; steady position; apply, with references, salary desired, to STANDARD ENGRAVING CO., St. Joseph, Mo.

COMMERCIAL ARTIST, particularly good in designing, colorwork and general all-round work in a very high-grade establishment; should be able to do good mechanical wash-drawing and retouching; a young man of ideas and ability, willing to work hard, is wanted; such a man will be given a salary of \$35 per week with prospects of a bright future; a man of hustle and executive ability preferred; if you know of such a man, available, let us hear from you; address, giving full particulars, A 285.

Bindery.

WANTED—Blank-book forwarder, a two-third preferred; splendid opportunity to complete trade. A 263.

WORKING FOREMAN for small bindery; capable of handling ruling, blank-book and job binding. A 271.

Composing-room.

WANTED—Good artistic job compositor, non-union, for commercial and general work; wages \$18 to \$20 per week. Address, with samples and references, GAZETTE PUBLISHING CO., Niagara Falls, N. Y.

WANTED—Good opening for job-printer in town of about 2,000, without competition; have fine outfit. S. A. WEAVER, Northville, N. Y.

WANTED—Job compositor having knowledge of folding-box work to take position as working foreman in small composing-room, working 10 hours per day; state salary and experience. R. ROBERTS, 156 Auburn ave., Buffalo, N. Y.

Engravers.

COPPERPLATE ENGRAVER to run plant on commission; good opportunity for right party. ALABAMA ENGRAVING CO., Birmingham, Ala.

WANTED—A first-class retoucher on mechanical photographs for an engraving establishment. A 216.

Pressroom.

CYLINDER (PONY) PRESSMAN wanted by private concern printing up-to-date advertising matter, etc.; must be sober and efficient; no "experiments" wanted; position is in the finest city in the United States; fair wages for 54 hours' work per week; steady employment the year around; married man preferred. A 275.

FIRST-CLASS, hustling platen pressman; permanent position; high-grade work; union; Eastern city; state salary, experience and references. A 266.

WANTED—Foreman for pressroom operating 2 cylinders, 2 automatic, 9 jobbers and 4 creasing presses, working 10 hours per day; state salary and experience. R. ROBERTS, 156 Auburn ave., Buffalo, N. Y.

Salesmen.

WANTED—A salesman who has had experience in the selling of lithographing and printing; apply, stating experience and salary expected, to A 253.

WANTED—Experienced men in Texas, Arkansas, Colorado, Louisiana, New Mexico, Arizona, Indian Territory and Oklahoma to represent a modern printing, bookbinding and lithographing plant. A 264.

Miscellaneous.

WANTED—In Southern city, man to print monthly paper in exchange for rent of house, office and plant; fine climate. MRS. J. M. RANSIER, Hendersonville, N. C.

WANTED—Young man familiar with printing, paper and manufacturing to learn embossing business; must be energetic and capable of handling help; references required; good future; wages to start, \$12 to \$15. A 240.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Job-printers, 17; all-round men, 8; make-up, 1; superintendents and foremen, 20; artists and cartoonists, 3; pressmen, 24; editors and reporters, 2; bookbinders, 5; advertising and business managers, 6; solicitor, 1; proofreaders, 4; photoengravers, 3; ad.-men, 3; compositors, 3; stonemen, 2; electrotypers and stereotypers, 5; Linotype operators, 10; machinist-operators, 10; Linotype machinist, 1. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST, experienced, good designer and letterer, wants position in engraving or sign house. A 276.

Bindery.

POSITION WANTED—First-class blank-book finisher who understands ruling and forwarding would like to make a change; A-1 references; capable of taking charge of a bindery. A 230.

**PRINTS
BRIGHT
GOLD**

(SEE INSERT, APRIL, 1905)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . . \$3.00 per lb.
Pale Gold, . . . 3.00 "
Copper, . . . 3.00 "
Aluminum, . . . 4.00 "

Put up in
½ and 1 pound
tin cans.



T. RIESSNER
57 Gold Street, NEW YORK

SITUATIONS WANTED.

Bindery.

WANTED—A position by a young man as ruler or forwarder; have had several years' experience in a small bindery; can take charge if necessary. A 270.

Composing Room.

UP-TO-DATE JOB COMPOSITOR, who also operates and takes care of Linotype, wants situation in Middle West. A 244.

Electrotypers and Stereotypers.

SITUATION—By strictly first-class electrotype molder having infallible nickel process; competent in all branches; 15 years' experience. A 254.

SITUATION WANTED by a first-class stereotyper for newspaper work, 16 years' experience, best of references, to take charge. A 168.

Engravers.

EXPERIENCED zinc color plate and copper etcher desires to make a change; references furnished. A 265.

HALF-TONE AND THREE-COLOR ETCHER with large experience, both in Europe and the United States, wants position; prefers a city on the coast; price \$25 weekly. A 241.

SITUATION WANTED—Experienced three-color finisher and Ben Day worker as superintendent or foreman; good opportunity for reputable firm to secure a capable, sober and industrious man. A 251.

Managers.

A GENTLEMAN, thoroughly conversant—through long experience—with every detail of the printing, lithographing and folding-box business, and until recently manager of large concern, seeks opportunity in similar line as manager, superintendent or purchasing agent; highest references. A 268, care New York Office INLAND PRINTER.

THOROUGHLY COMPETENT PRINTER of 10 years' experience as superintendent and manager desires similar position in New York or New England. A 220.

YOUNG MAN (32), of good education, with 11 years' experience in Linotype work, himself capable of composing 8,000 ems per hour correctly, and thoroughly understanding machine and its care, will take charge of Linotype department with responsible house or work in advisory capacity; experienced, careful proofreader and practical in other departments; now employed, but will change if opportunity for growth is afforded; references as to character and ability given. A 249.

Operators and Machinists.

A HIGHLY COMPETENT, reliable, practical mechanic, machinist-operator and printer, a man of integrity and skill, who can bring plant to highest efficiency, will locate within suitable environments. A 279.

LINOTYPE MACHINIST, 8 years' experience, both news and job, union; South or West preferred; married, sober; good reason for change. A 252.

MONOTYPE CASTER OPERATOR, 2 years' experience, desires change; understands keyboard mechanism; practical printer; union; references. A 239.

MONOTYPE KEYBOARD OPERATOR (lady) desires situation; quick, accurate; 4 years' experience. A 229.

OPERATOR-MACHINIST open for engagement; 10 years' experience, sober, A-1 machinist and good, clean operator; married, union; West preferred. A 63.

SITUATION WANTED—Monotype operator (union); experienced; had charge of one of the largest plants in Chicago before the strike. A 227.

WANTED—Position as operator on Linotype; fair speed, with some experience as machinist-operator; good habits and reliable; desires change; am union man and will not consider any position where trouble is imminent. A 256.

WANTED—Position on Linotype by good printer; speed 3,500 per hour; desires position where he could work on Linotype most of the time to acquire speed; steady and reliable, strictly temperate, uses no tobacco, union. A 129.

Pressroom.

A FIRST-CLASS cylinder and platen pressman desires to go West; sober and reliable; references; union; capable of taking charge; Western or Southwestern States preferred. A 179.

A FIRST-CLASS cylinder pressman wishes a situation; can do the finest half-tone and color work; understands automatic feeders; will go anywhere in the United States. 1308 N. 28th st., Philadelphia, Pa.

A POSITION WANTED by an experienced Cox Duplex pressman; sober and reliable; union; can furnish references. A 155.

CYLINDER PRESSROOM FOREMAN—A practical, up-to-date mechanic on high-grade vignette half-tone and color printing, with executive ability to show results, now employed in a large magazine office in New York, will consider a proposition from some first-class printing or publishing house outside of New York city. WM. PRINTER, 512 W. 133d st., New York city.

EXPERIENCED MAN, thoroughly conversant with every detail of the printing business, desires position as superintendent of plant or as foreman of pressroom; best of references and willing to demonstrate ability. A 103.

FIRST-CLASS CYLINDER PRESSMAN, non-union, desires a first-class position where he can have charge of pressroom; at present in charge of pressroom, but not satisfied. A 235.

POSITION WANTED by young, up-to-date half-tone and catalogue pressman, capable of taking charge; West preferred. A 215.

SITUATION WANTED—Cylinder pressman; union; references furnished. LLOYD D. BLISS, 7 Main st., care of H. Dodd, Binghamton, N. Y.

SITUATION WANTED in a pressroom where a good pressman is wanted; one that understands how to get out first-class work; a room where there are from four to six cylinders; nothing less than \$25 a week considered. A 245.

WANTED—A position by a first-class platen and cylinder pressman. WALTER CAVELL, 24 Court st., New Haven, Conn.

WANTED—Situation as Duplex pressman; 12 years' experience; married, union, sober. A 223.

Superintendents and Foremen.

WANTED—Situation by young married man as foreman or assistant superintendent with chance of promotion, in a large and first-class printery; have a good practical knowledge of all branches of the job office, can estimate, and also have a thorough and practical knowledge of the Linotype machine and its work; have done some newspaper work also; am in no hurry to make the change. A 281.

Miscellaneous.

DRAWINGS for advertisers, cartoons and designs of all kinds made to order. WAYNE MORRIS, Commercial Artist and Illustrator, Sadsburyville, Pa.

EDITOR, capable man, wants position. H. W. PALMER, 75 Van Buren st., Passaic, N. J.

PAPER STOCKMAN—OFFICE ASSISTANT, etc., 12 years' experience, familiar with all grades of flat and book papers, cover stock, etc., competent to lay off quantities on work of every description; in connection with the above duties, qualified to supervise charge of cutting and shipping departments, or any executive clerical details pertaining to the various departments of a first-class printing and binding establishment; good references furnished. A 269.

WANTED TO PURCHASE.

I DESIRE TO PURCHASE a small daily or a first-class weekly with or without job department, or an interest in a larger plant, Republican or independent; Michigan preferred. A 277.

WANTED—Secondhand Harris press, one or two colors. A. H. TAYLOR, 114 Dearborn st., Chicago.

WANTED—Will pay spot cash for one or two compositypes; give full particulars. A 284.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-mâché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets \$1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

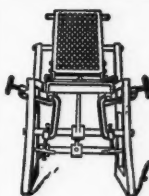
ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required, and no royalties. Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. \$2.50
Typewriter ribbons exactly matching, per dozen 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

IMPROVED THALER KEYBOARD—Made of metal; instructions in finger-ling; bell announces finished line; detachable copyholder; send for literature; price, \$4. THALER KEYBOARD COMPANY, 453 "O" st., N. W., Washington, D. C.

STEWART'S EMBOSSED BOARD—Easy to use; hardens like iron; 6 by 9 inches; 3 for 30 cents, 7 for 50 cents, 12 for 80 cents, postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELITE RULE BENDER WILL BEND RULE
Full instructions with each Bender. Postpaid, \$2.00
ELITE MANUFACTURING CO., Detroit, Mich., Station A



New, STEREOTYPING

SCHREINER'S CROSS-CORE CASTING BOX

The most perfect machine. Cast irregular size plates, type high, with crossing cores; the best base, saves time, produces the best plates, saving time on the press. Plates move easily from the cover, by improved gauges and lifter. No warping or shrinking of plates. Saves all expense for metal or wood bases. Also, we have Stereotype Paper, ready to use, for the finest class of jobs, etc.

FRIEDRICH SCHREINER, Mfr., Plainfield, New Jersey.



Making a quick, 2-minute washup

THE NEW CENTURY "A FOOL-PROOF FOUNTAIN"

ACCORDING TO THIS PURCHASER.

BECAUSE — Its construction is simple. Its one-screw ink regulation is simple. Its one-screw roller-contact is simple. It is not necessary to readjust it after washup or in changing jobs. It will not mark the print. It minimizes the danger of offset by reason of uniform inking. It can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. It will do the work of a long fountain without its disadvantages. It is a producer of **RESULTS — More Impressions and Better Work.**

FOR CHANDLER & PRICE, CHALLENGE, AND ALL GORDON PRESSES.
Get a descriptive circular from your dealer or send to us.

THE WAGNER MFG. CO., Scranton, Pa.

"We have been using your fountain on our Gordon presses and find them so satisfactory that we would not like to have to be without them now. We have taken our other style fountain off and sold it for old iron. Your fountain combines simplicity with good working qualities, and increases the output of the presses fully 20 per cent. Have used it for copying ink also and it works admirably. It is about as nearly fool-proof as it can be built."

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Printers.

John J. F. York, Supt.

Peerless Padding Glue

The Best and Cheapest.

Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.

Cleland Chemical Co., 910A Greene Av., Brooklyn, N. Y.



SPATULA CUT CATALOGUE (7th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9 1/2 x 12 1/2, 50c. (refunded on \$2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electrocs for sale. Both, 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, - - BOSTON, MASS.

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We carry a stock of 800 machines, all finished like new and fully guaranteed. All voltages, sizes and kinds. Write us to-day.

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DO YOUR PADS

satisfy your customers?

Remember that only the best materials procurable are used in our Padding Glue, and pads made with it are particularly strong and very flexible.

There's another good point—it doesn't get sticky in hot weather.

Have you tried it?

ROBT. R. BURRAGE, 83 Gold St., New York.



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YATES BUREAU OF DESIGN
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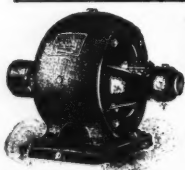
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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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Alternating and direct-current. All sizes, from 1/4 horse-power to 100 horse-power. Write for Catalogue No. 92

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Station "U," Chicago

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We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

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LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

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48
Hours
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Wage Calculator for Printers

Book of Tables with Marginal Index

SHOWS AMOUNT FOR EVERY 1/4 HOUR IN 48
at any rate per week of dollars or dollars and a-half

UP TO \$30.00 PER WEEK

Price, \$2.00

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Gas or Gasoline Engines

It will pay you to send for our catalogue. State number and size of your presses and we will give full information.

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MANUFACTURERS OF
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A fine ad. for printers who receive telephone orders. Your ad. hangs by the phone. Space to fill in 18 other numbers used most by your customers. Size, 11 x 4 1/2—80 cents per 100—less for more. Ten clever post cards for ads. and a set of our famous Pumpkin-head Blotters. We sell all to printers, without ads. Samples mailed for 12 cents in U. S. A.

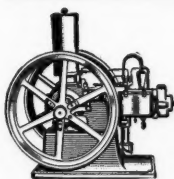
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Marine, 1 to 100 H.P. Stationary, 1 to 70 H.P.

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ACT NOW!

Reducol Compound does away with slip-sheeting, will not allow pulling on coated or any kind of paper. Will not fill type. A perfect dryer; adds lustre to your ink and a fine finish.

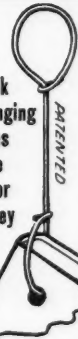
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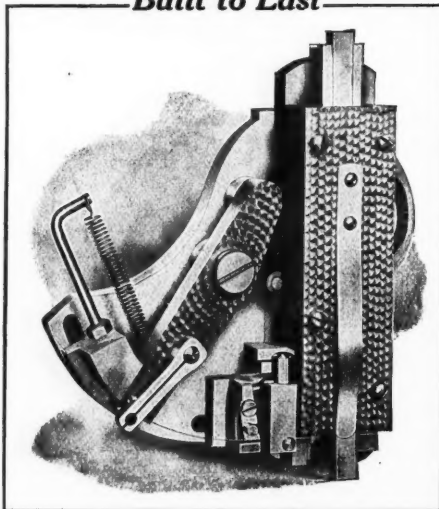
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COMPLETE Hoe Stereotype Outfit for Sale Cheap!

The Louisville Herald has for sale at a reasonable figure Hoe casting box, shaver, trimmer, furnace for coal or gas, with metal-pot and a stand or two. Address Business Manager, The Herald, Louisville, Ky.

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**Barnhart Bros.
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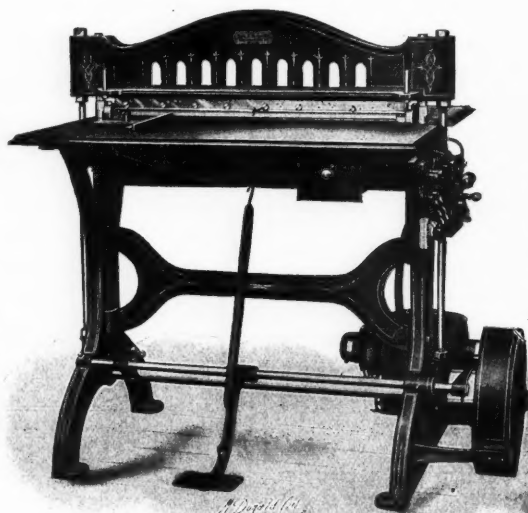
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We revolutionized the art of punching of paper, and our Perforators have made possible perfect perforation of both small and large sheets.

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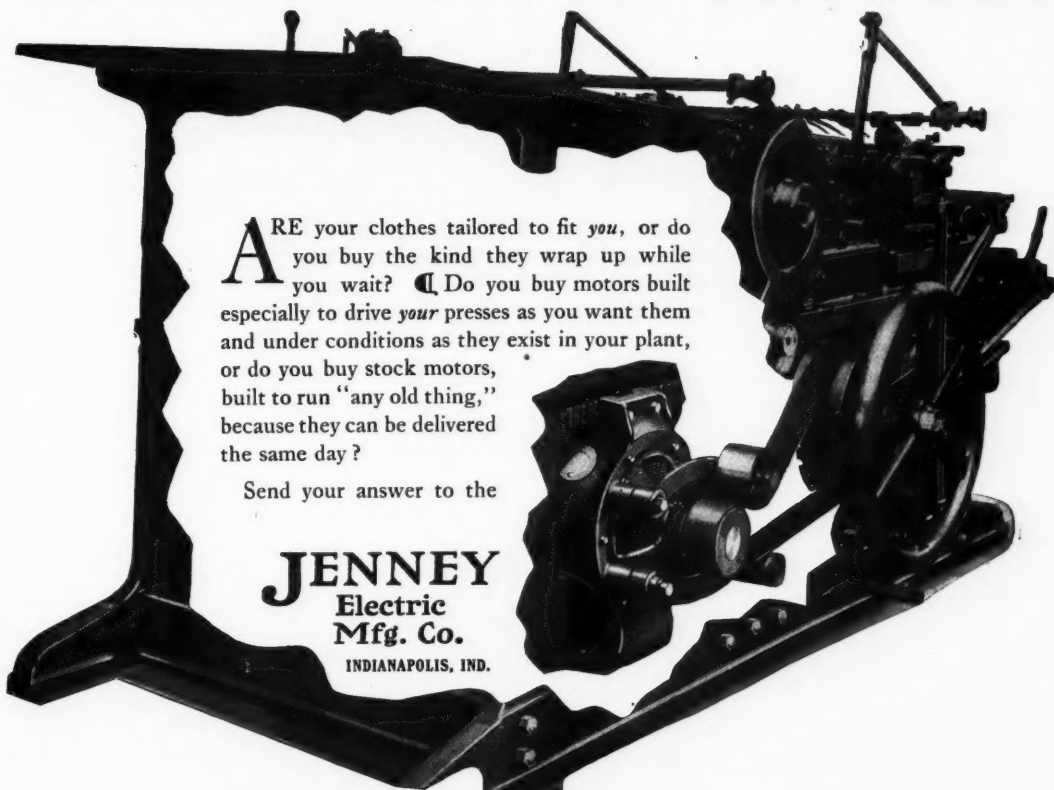
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A QUESTION FOR PRINTERS



ARE your clothes tailored to fit *you*, or do you buy the kind they wrap up while you wait? **Q** Do you buy motors built especially to drive *your* presses as you want them and under conditions as they exist in your plant, or do you buy stock motors, built to run "any old thing," because they can be delivered the same day?

Send your answer to the

JENNEY
Electric
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A Good Top Sheet

is an absolute necessity for the attainment of good printing. As much as a good pressman.

Why, then, neglect this important subject, the cheapest factor in your pressroom?

Is it that you never considered it, or thought the age of perfection had long been arrived at?

Well, then, become acquainted with the top sheet best adapted for cut work, that is exceptionally strong, unaffected by moisture, hard, uniform, and gives a sharp, clean impression. Save your type.

Full particulars and sample on application

Maurice O'Meara Co. 448 PEARL STREET NEW YORK

Are you still in the wilderness patching on Gauges?

Megill's Double-Grip Gauge



Screws right on to the tympan and not through it. Saves the tympan instead of destroying it. Allows form to be printed directly over the spot where it was previously fastened. Any degree of adjustment. Absolute hold without glue or pin-points. Sheets can not feed under gauge head.



Can be fastened with the fingers, but key and pierced nuts are now furnished, and no extra charge.

Send for description of Megill's Gripper Fingers, Gripper Cross-bars and Automatic Machines for setting sheets to perfect register on the job press.

E. L. MEGILL, Mfr., 60 Duane Street, NEW YORK

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*Everything for the
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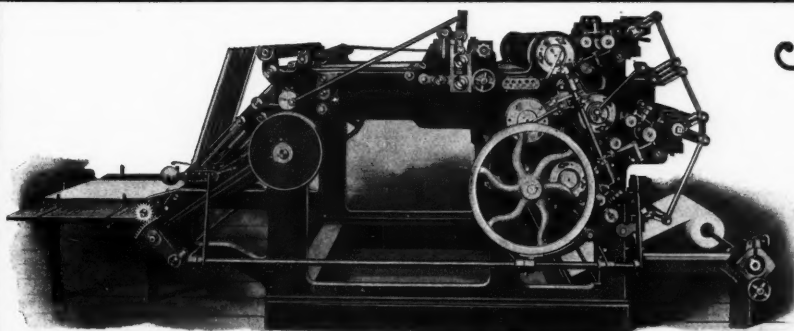
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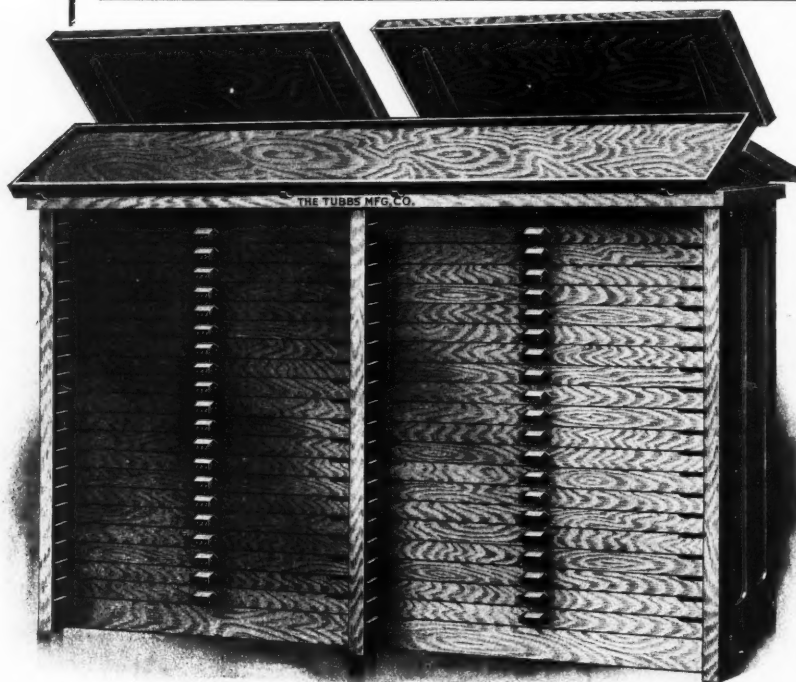


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¶ Everybody has his hobby. With Tubbs it is Quality and Concentration. With reduced working hours, employing printers must devise every possible means of creating a saving in time in the job and ad. alley. ¶ Your office is growing with each year. Every foot of space costs money. As a result you must have material with greater capacity that will keep floor space within original limits. It will require no preaching to have every printer appreciate the advantages in Tubbs' latest design in Steel-Slide Stand to hold the regular lip-front job cases. ¶ This Stand occupies considerable less square feet of floor space than the ordinary wood stand, and gives 100 per cent greater capacity. No. 130 holds forty full-size cases, with two pairs news cases on top, a full-length dump galley, 72 inches long by 17 inches wide. ¶ Note especially the case brackets. The cap-case is brought down over the lower-case, bringing the top row of boxes within easy reaching distance, and at the same time it does not interfere with the lower-case. This makes it possible to add the work bank. Cases may be put in from either side. At a slight advance in cost we furnish paneled front or back.

Tubbs Steel-Slide Case Stand, No. 130. List price, Stand, including Dump Galley and two pair Brackets, \$26.50

Tubbs Steel-Slide Case Stand, No. 132

Is the same style of stand as the No. 130, but is equipped with two pair of New York case brackets, holding two of Tubbs Mammoth lead and slug cases. This is the only case that will hold all lengths of leads or slugs from 2 to 48 cms, inclusive. This arrangement gives you excellent facilities for this very necessary material. ¶ These stands are made of selected hardwood and finished in antique oak. Note that these stands have the flat steel slides. We are the first manufacturers to use the flat steel for slides in cabinets.

List Price for Tubbs Steel-Slide Case Stands

No. 130, to hold 40 full-size cases, full-length work bank, and 2 pairs special iron brackets - - - - - **\$26.50**

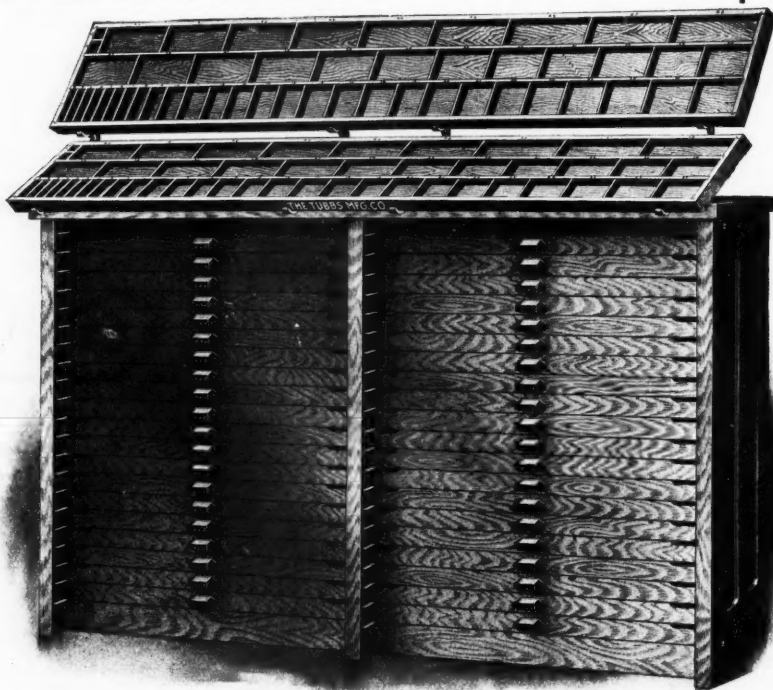
No. 131, single tier to hold 20 full-size cases, with work bank and 1 pair special iron brackets - - - - - **\$16.00**

No. 132, to hold 40 full-size cases, 2 Mammoth lead and slug cases, with 2 pair of New York case brackets - - - **\$30.00**

Extra, paneled front or back, on Nos. 130 or 132, \$5.00; on No. 131, \$3.00.

Extra, for plain matched front or back, on Nos. 130 or 132, \$3.50; on No. 131, \$2.00.

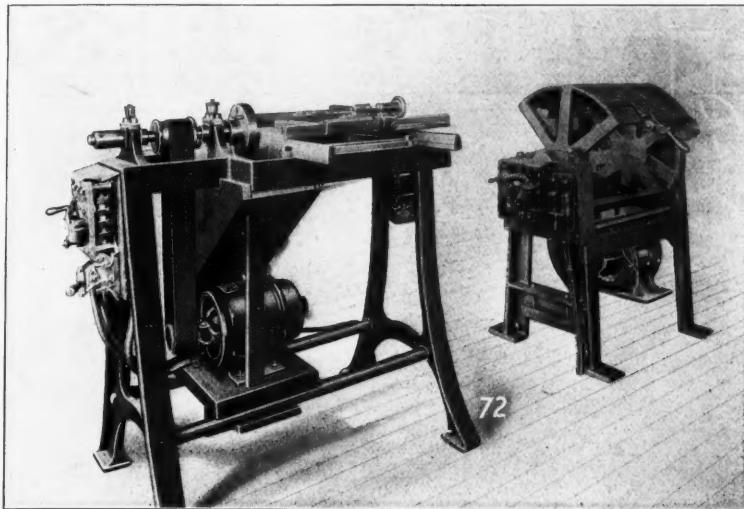
NOTE—Tubbs has just built for the Blakely Printing Company, of Chicago, thirty-two of the No. 130.



Tubbs Steel-Slide Case Stand, No. 132. List price, Stand, including 2 Mammoth Lead and Slug Cases, and 2 pair N.Y. Brackets, \$30.00

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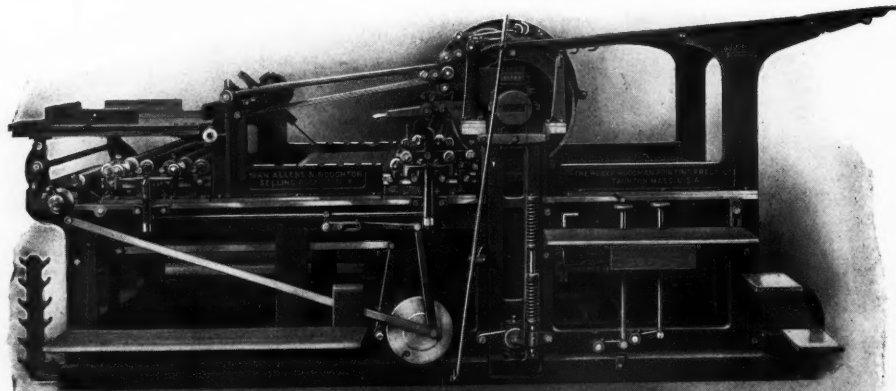
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[Signed.] KLEBOLD PRESS.

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[Signed.] MATTHEWS-NORTHROP WORKS.

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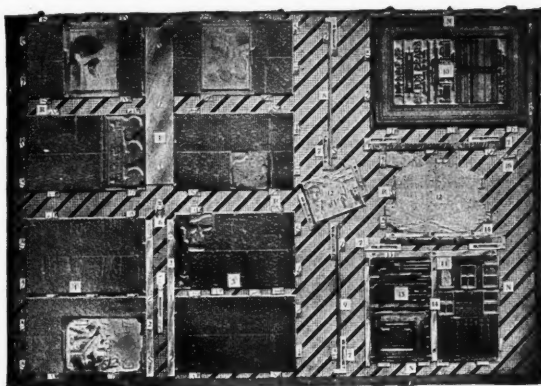
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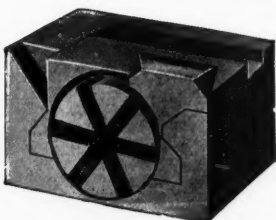


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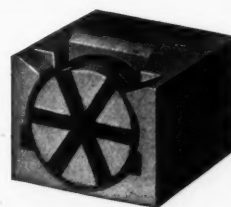
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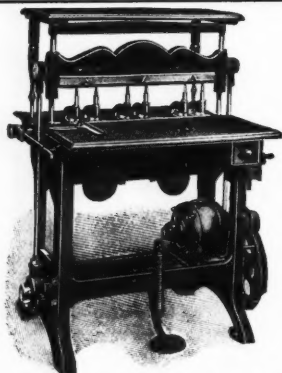
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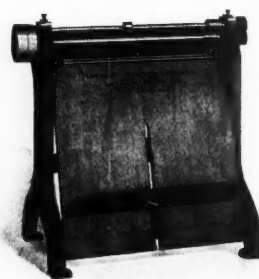
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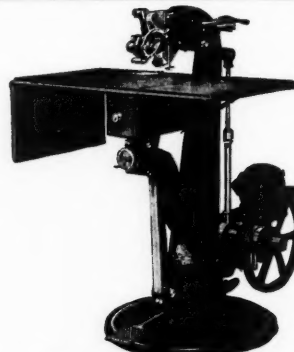
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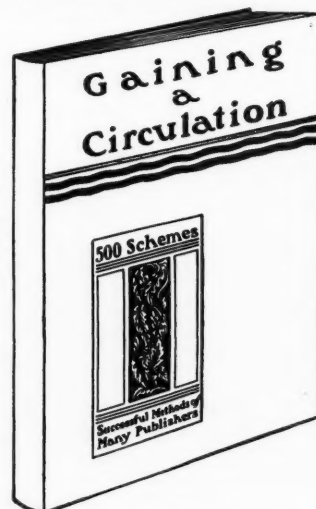
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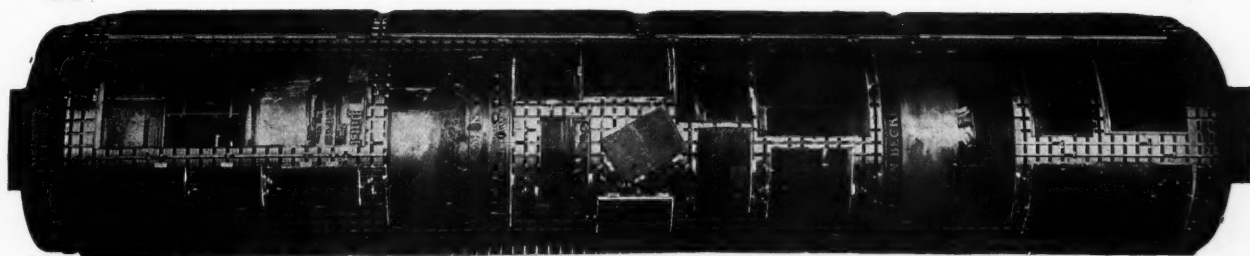
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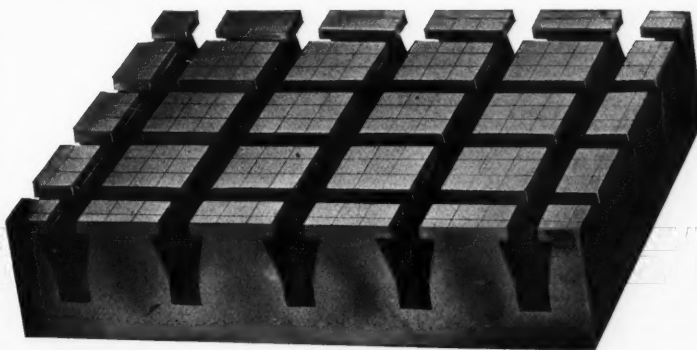
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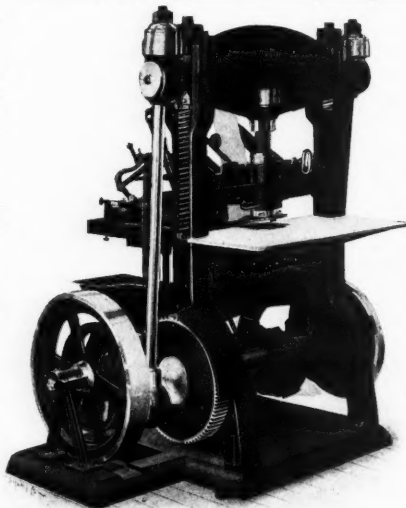
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Is a triumph of simplicity.



Contains less than half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation.

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All adjustments can be made while press is running.

Its operation is entirely automatic.

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The only press that retains its accurate and positive registry for an indefinite period of years.

Our price includes us furnishing an instructor to teach some one how to operate our press, also every detail known to the art of embossed printing.

Our press is being successfully operated by 24 different concerns in the United States and Mexico, including one sold Tiffany & Co.

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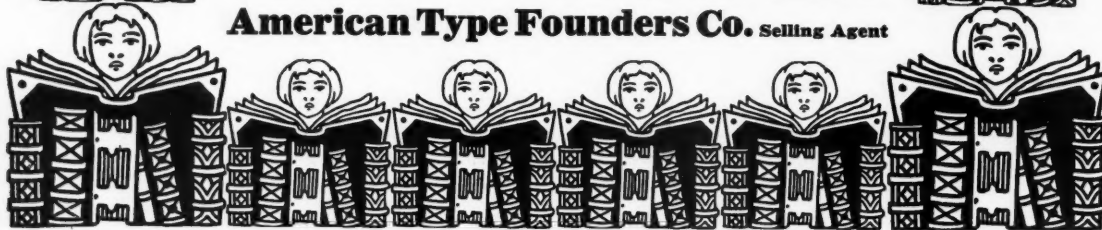


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FOR STAYING CORNERS OF BOXES WITH EITHER PAPER OR CLOTH.

Applies a stay from $\frac{3}{4}$ to 8 inches when used for regular work and when used as an end setter up to 8 inches wide and 8 inches deep.



Fig. 1



Fig. 2



Fig. 3



Fig. 11

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Designs and Estimates made for Special Machinery.
Highest award at Pan-American, 1901, and St. Louis, 1904.
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Gilding Press "Krause"

*For
light work
With
open frame*

Code Word	No.	Blocking Surface	Bed	Space between center of Blocking Plate and Frame
Bepcinzing	B P I	8 $\frac{5}{8}$ x 7 $\frac{1}{8}$ in.	10 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in.	8 $\frac{1}{4}$ in.

¶ As this press is *open on three sides* and as there is much space between center of blocking-plate and frame, the material may be much larger than the blocking surface. The machine is suitable for gilding book backs, velvet or satin ribbons and bows, neckties, hat linings, etc.

**KARL KRAUSE, LEIPZIG,
GERMANY**

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WE LEAD! LET OTHERS FOLLOW

SCHRODINE ART-TONE INKS


Stand alone. They are in a class by themselves. They have no superiors and no equals.

They possess perfect working qualities, dry properly and do not "strike through" and *they do not require slip-sheeting.*

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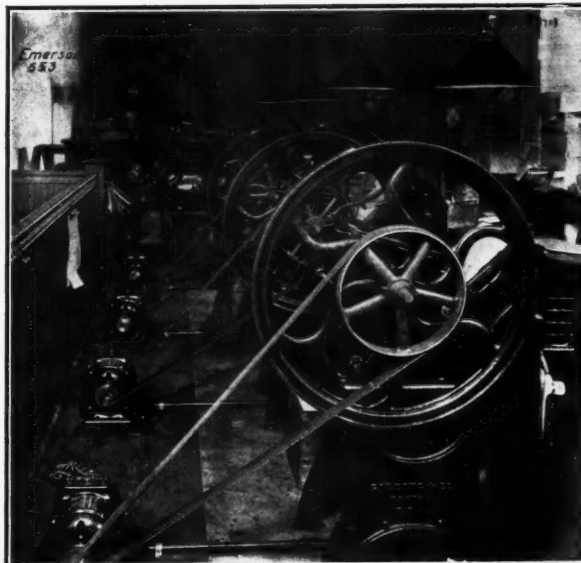
Emerson Motors

have established a place in many modern print-shops. The use of a separate motor for each machine has been found entirely practicable.

To try the plan of individual motor-driving it is not necessary to change the entire shop equipment. Make the trial with some one machine, perhaps one which is now inconveniently located. Running wires to a suitable place is not an expensive matter.

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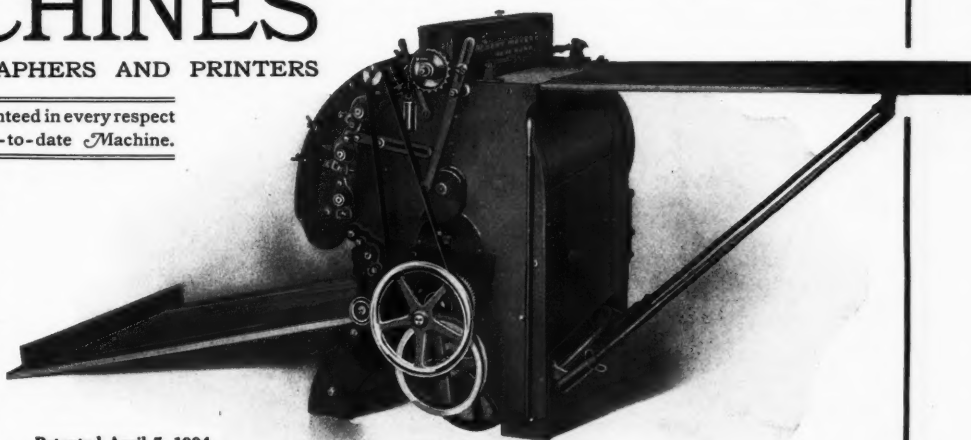
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Kenilworth Italic

*a companion face to the popular Kenilworth
Series—a letter designed especially for
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well as for general com-
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To Produce (NOT continually stopped
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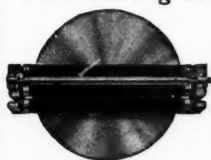
No Cams, Two Driving Gears, and Frame of One Casting.

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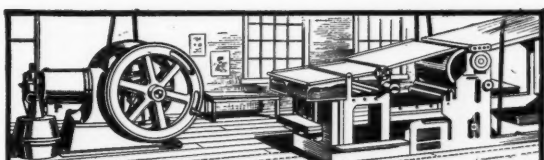


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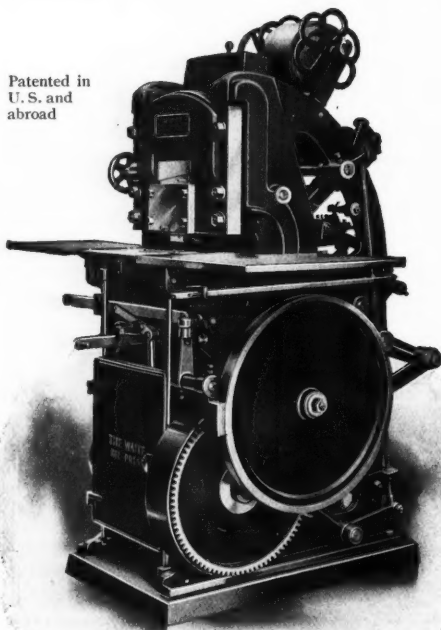
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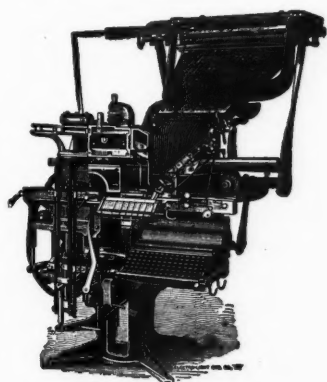
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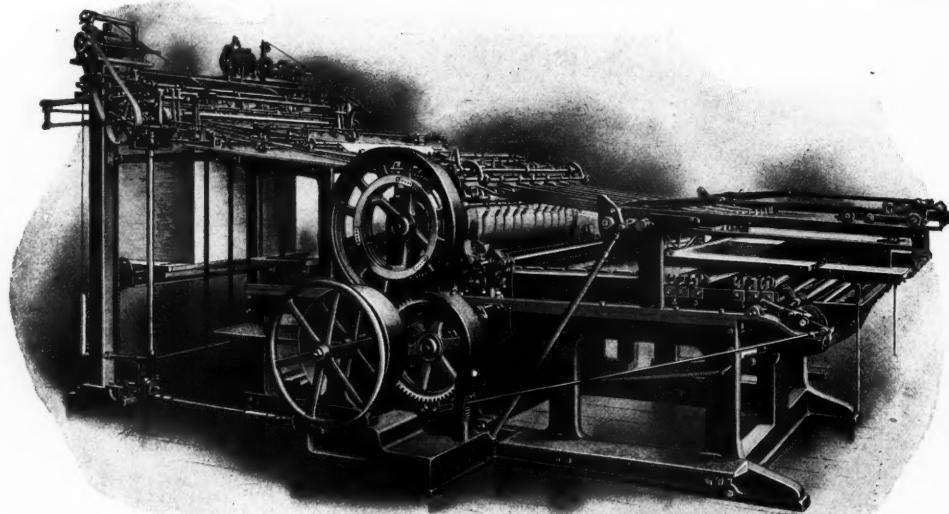
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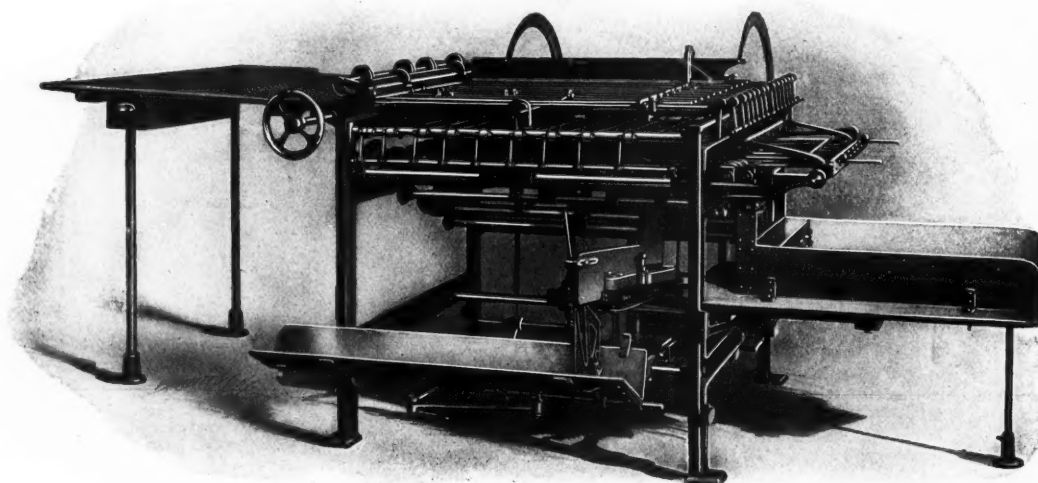
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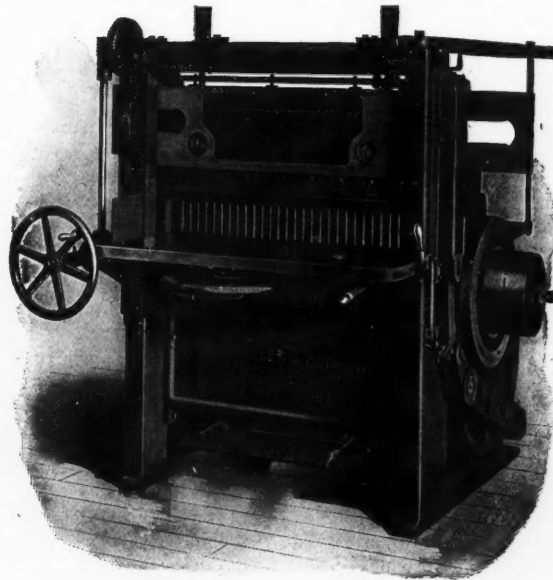
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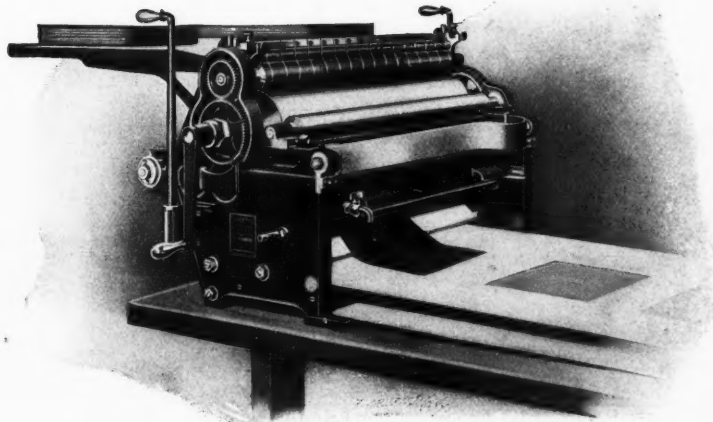
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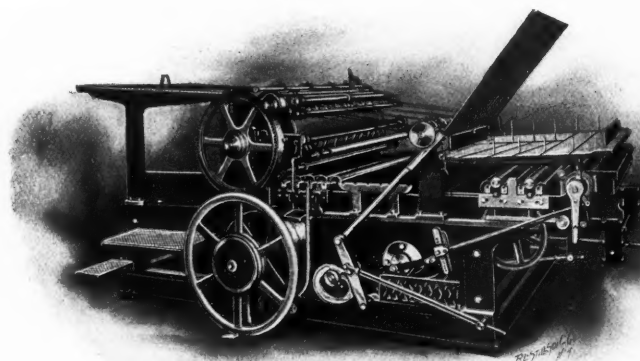
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12.20	12.71	13.02	13.33	13.64	13.95	15.64	15.98	16.32			
13.82	13.98	14.32	14.66	15.00	15.34	17.20	17.57	17.95			
14.61	14.68	15.32	15.67	16.02	16.36	17.98	18.36	18.77			
15.25	15.62	15.99	16.36	16.73	17.10	18.76	19.16	19.58			
15.12	15.48	15.84	16.20	16.56	16.92	17.94	18.33	18.72	19.10		
16.03	17.02	17.42	17.82	18.21	18.64	19.73	20.16	20.59	21.01		
17.39	17.79	18.21	18.64	19.06	19.44	20.62	21.07	21.52	21.97		
18.56	19.00	19.44	19.86	20.32	20.79	21.52	21.99	22.46	23.00		
18.06	18.48	18.90	19.32	19.74	20.16	20.70	21.15	21.60	22.00		
21.24	21.74	22.16	22.68	23.10	23.52	24.16	24.62	25.09	25.52		
22.16	22.68	23.10	23.52	23.94	24.36	24.84	25.37	25.92	26.40		
23.08	23.63	24.08	24.52	24.96	25.40	25.87	26.42	27.00	27.50		
21.60	22.08	22.56	23.04	23.52	24.00	24.50	25.00	25.50	26.00		
25.76	26.24	26.72	27.20	27.68	28.16	28.64	29.12	29.60	30.00		
29.45	29.92	30.39	30.86	31.33	31.80	32.27	32.74	33.21	33.68		
27.00	27.47	27.94	28.41	28.88	29.35	29.82	30.29	30.76	31.23		
27.00	27.47	27.94	28.41	28.88	29.35	29.82	30.29	30.76	31.23		



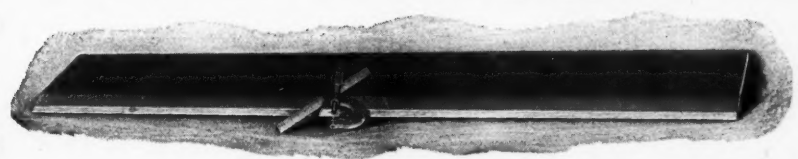
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 FREUND, WM., & Sons, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.
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(There are so many windows, and the light so strong that it is almost impossible to get a good photo of the workrooms.)

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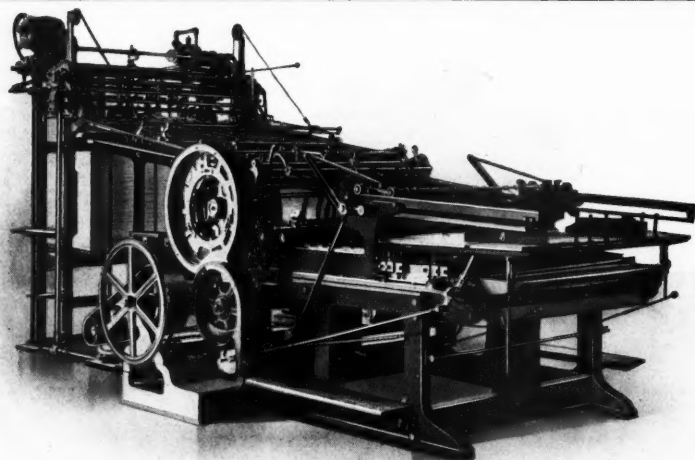
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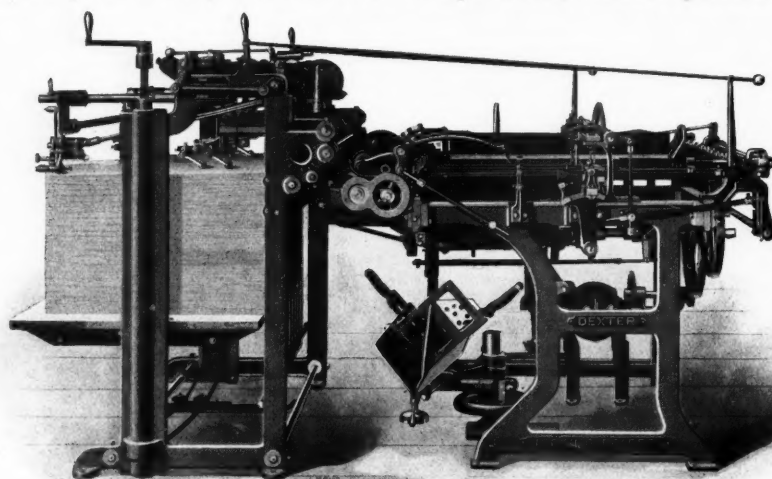
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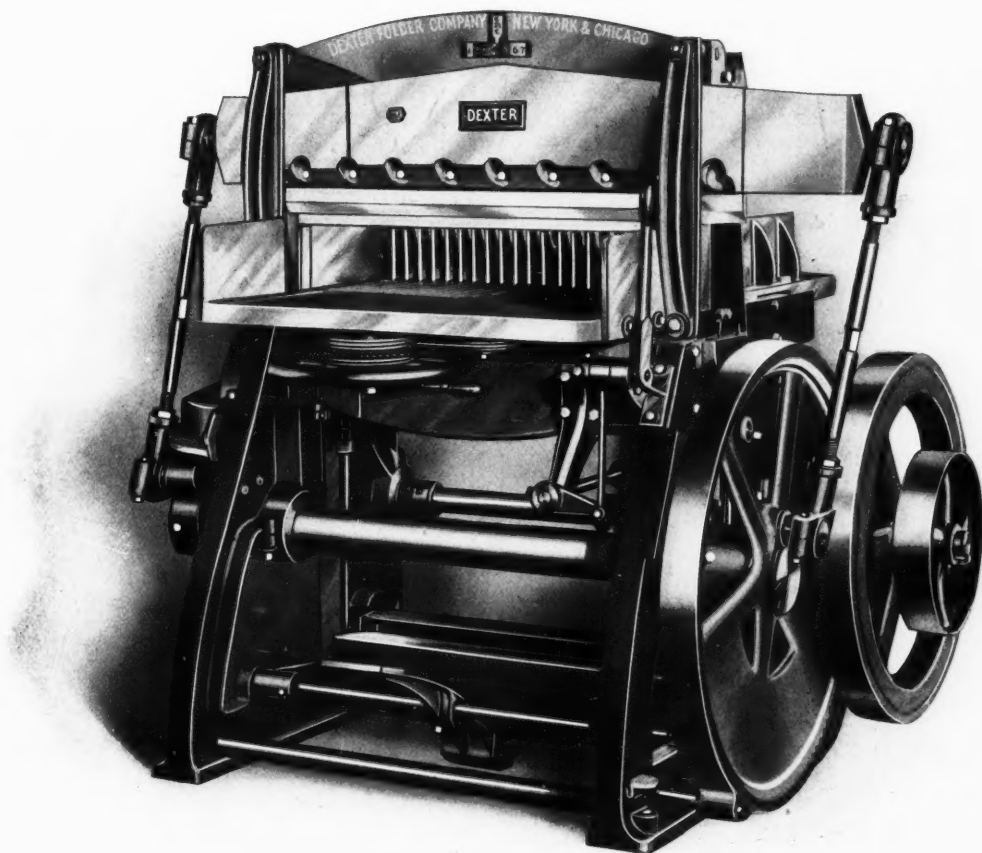
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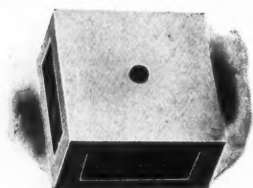
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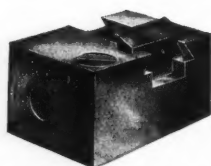


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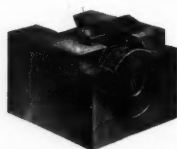
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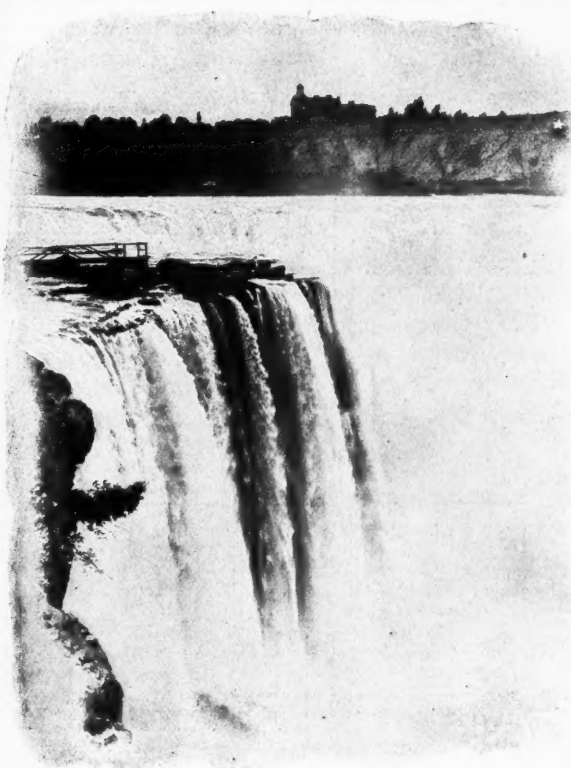
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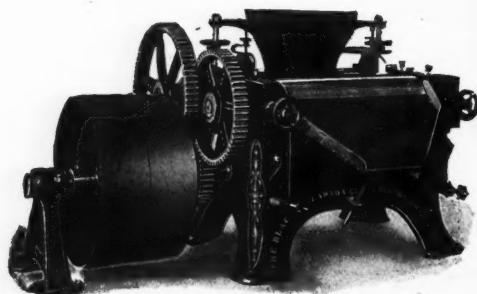
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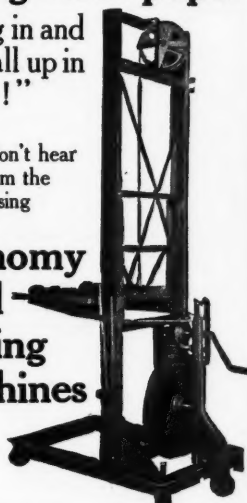
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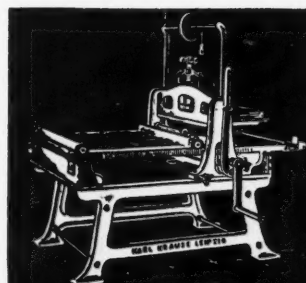
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For Half-tone printing our "Afton Black" is the finest grade of Black Ink that can be made. It is suitable for either Coated or Super paper. Our opinion of this ink has been confirmed by a very large number of the best printers in the country, who have used it for their catalogue and other fine work to their entire satisfaction. Any printer who is not entirely satisfied with the appearance of the work he is doing will make no mistake in giving this ink a trial. It is black, lustrous and quick-drying, requiring no slip-sheeting. We also make a specialty of Three-color Process Inks, which are used by the principal publishers of the United States.

Fred'k H. Levey Company

Printing Inks

New York, Chicago
& San Francisco

The Miehle Press

For All Classes of Letterpress Work

The Miehle STILL LEADS

Winner of the GRAND PRIZE
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The Miehle

High-Speed, Four-Roller, Front Delivery, Table Distribution Book and Job Press. Made in eleven sizes, from 26 x 36 to 48 x 65. This press is built to do the finest class of printing, and is specially adapted for half-tone work, both in black and in colors. It is the standard flat-bed press of the world to-day, as the producer of a greater quantity and finer class of work than any other press on the market.

The Miehle

High-Speed, Two-Roller, Front Delivery, Table Distribution Book and Job Press. Made in six sizes, from 30 x 42 to 45 x 62. This press is designed for a little cheaper class of book and job work than our Four-Roller, differing only in the number of form rollers, having two instead of four; otherwise it is similar in all its other features, and is faster.

The Miehle

High-Speed, Two-Roller, Rear Delivery, "Rack and Pinion" Distribution Job and News Press. Made in five sizes, from 30 x 42 to 43 x 56. Its method of distribution is "rack and pinion cylindrical" instead of "table." The class of work to which it is more especially adapted is newspaper and poster work. Felt packing used. It is very fast.

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High-Speed Pony Press. Two-Roller, Front Delivery, "Rack and Pinion" or "Table" Distribution.
Size, 26 x 34. This press has a well-earned reputation for remarkable speed and the superior quality of work it does.

Our Sheet Delivery

Which delivers the sheet PRINTED SIDE UP OR DOWN, as may be desired, we put on all our presses with the exception of the "Job and News." This adds but little to the cost of the press to the purchaser and is a great convenience.

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Main Office and Factory, Cor. Clinton and Fulton Streets,
South Side Office, 274 Dearborn Street,

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row.

Philadelphia Office, Commonwealth Bldg.

179 Rue de Paris, Charenton, Paris.